

NOVEMBER 7, 1953

MOTION PICTURE HERALD

TOA 1954 Program

Arbitration in Action

Bigger Product Supply

Unity for Exhibitors

REVIEWS (In Product Digest): DECAMERON NIGHTS, ESCAPE FROM FORT BRAVO, THUNDER OVER THE PLAINS, LAST OF THE PONY RIDERS, FLIGHT NURSE, PRISONERS OF THE CASBAH, SHARK RIVER, THE NEBRASKAN, PARIS MODEL (In News Section): HOW TO MARRY A MILLIONAIRE

Better Theatres

for NOVEMBER

FALL BUYERS NUMBER
containing **THE BUYERS INDEX**

ADJUSTMENT OF ASPECT RATIO: An Editorial

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In Two Sections, Section One

**"EASY TO LOVE"
BOFF IN CHI.**

**"EASY" IS HUB
HOLIDAY HIGH!**

**"EASY" STARTS BIG
BALTO NEW YEAR!**

**WASH., D. C. WOW!
"EASY" DOES IT!**

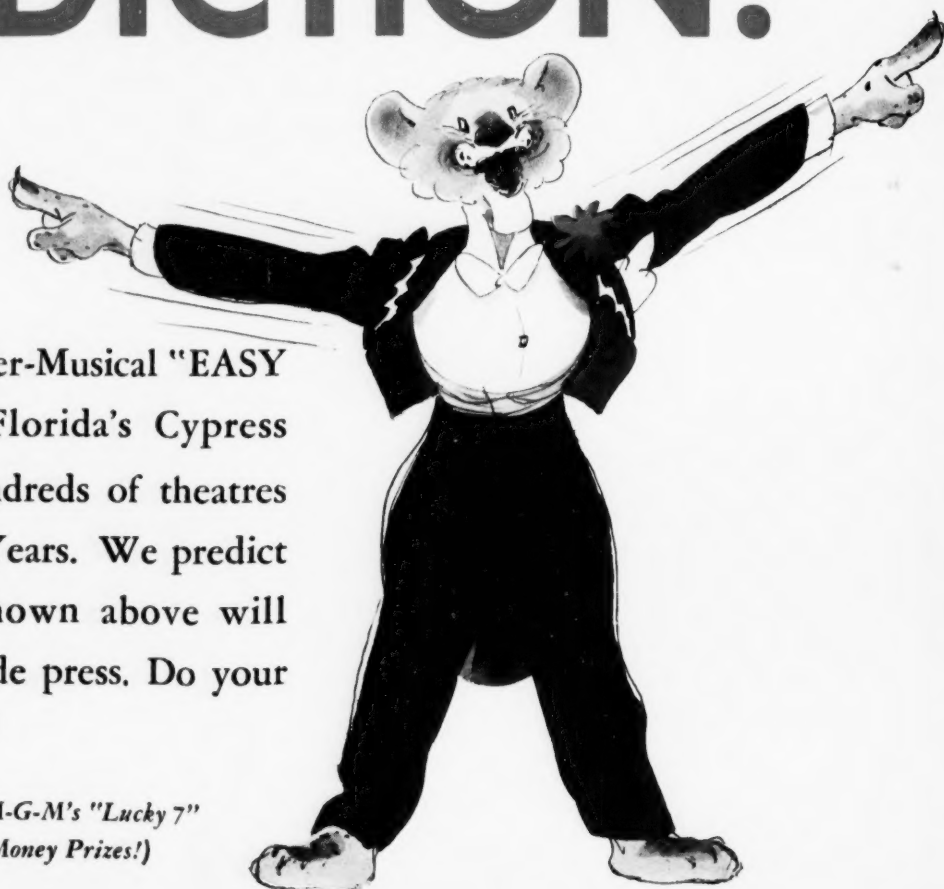
**"EASY" TERRIF
K. C. HAPPY HOL.**

**"EASY" SETS NEW
L. A. HOLIDAY TOP!**

"PREDICTION!"

M-G-M's Technicolor Super-Musical "EASY TO LOVE" filmed in Florida's Cypress Gardens will play in hundreds of theatres this Christmas and New Years. We predict that such headlines as shown above will appear throughout the trade press. Do your Holiday Booking EARLY!

*(Rush your campaign entry for M-G-M's "Lucky 7"
Showmanship Contest! Big Money Prizes!)*



THE COMING INDUSTRY EVENT! M-G-M's FIRST CINEMASCOPE PRODUCTION "KNIGHTS OF THE ROUND TABLE" (In Color)

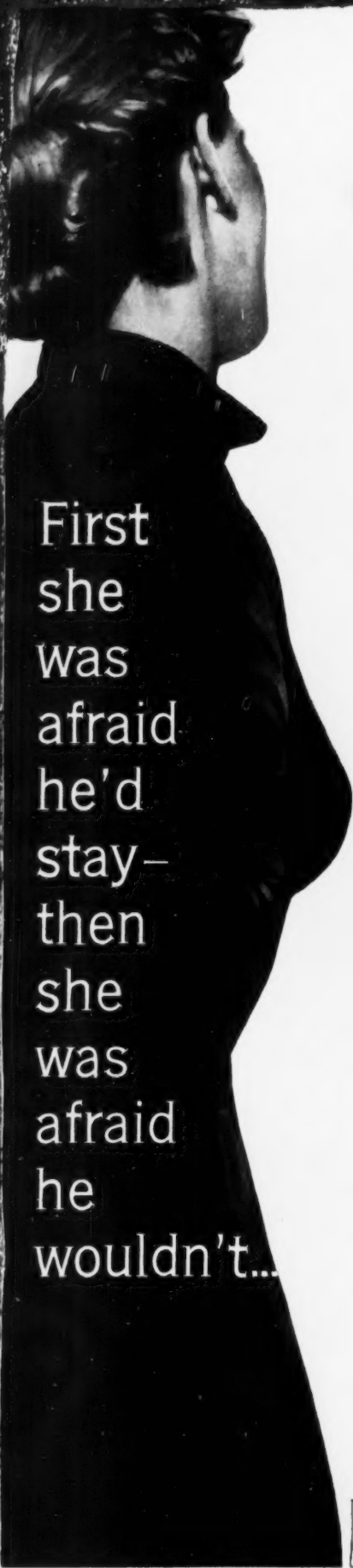


**MERRY
XMAS!
HAPPY
NEW
YEAR!**

with **M-G-M's**

**"EASY
TO
LOVE"**

M-G-M presents
In Color by **TECHNICOLOR**
"EASY TO LOVE"
Starring
ESTHER WILLIAMS
TONY VAN JOHNSON - MARTIN
Screen Play by **LASLO VADNAY**
and **WILLIAM ROBERTS**
Story by **Laslo Vadnay**
Directed by **CHARLES WALTERS**
Produced by **JOE PASTERNAK**



First
she
was
afraid
he'd
stay—
then
she
was
afraid
he
wouldn't...

JOHN WAYNE

...They called him

"Hondo"



HOT
BLOODED
WITH
THE HEAT
OF THE
PLAINS
THAT
BRED HIM
-SILENT AS
GUNSMOKE
-A STRANGER
TO ALL
BUT THE
SURLY
DOG
AT HIS
SIDE...

IN **3 DIMENSION** AND **WARNERCOLOR**

AND INTRODUCING

GER

It is our conviction that the presentation of 'Hondo' gives your patrons the opportunity for the first time to *fully* evaluate 3-Dimension entertainment.

'Hondo' was filmed 5,000 feet high in the mountains of Chihuahua, Mexico. The clear air and the heights made it possible for the camera to reach a hundred miles into the distance for dimensional vistas inexpressibly beautiful and never before possible. 'Hondo' is a rare combination of intimate drama and vast-scale action. This is a big story of tremendous power — bigger and more powerful with the 3-Dimension technique.

WARNER BROS.

ALDINE PAGE

WITH WARD BOND • MICHAEL PATE • JAMES ARNESS • SCREEN PLAY BY JAMES EDWARD GRANT • PRODUCED BY ROBERT FELLOWS
DIRECTED BY JOHN FARROW • A WAYNE FELLOWS PRODUCTION • DISTRIBUTED BY WARNER BROS.

THIS PICTURE CAN
BE EXHIBITED ON
WIDE SCREENS





this exhibitor is
equipped for
CINEMASCOPE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 193, No. 6

November 7, 1953



TOA Keynote by Goldenson

IN SEVERAL ways Leonard Goldenson's keynote address November 3 to the Theatre Owners of America convention in Chicago emphasized the realities of the exhibition situation which has followed in the wake of divorcement of a number of theatre chains (now among the principal members of TOA) from producing-distributing companies.

As head of American Broadcasting-Paramount Theatres which operates the largest circuit in the U. S. A., Mr. Goldenson drew on his close familiarity with exhibition generally when he said, "Prior to divorcement the industry had reached a balance of bargaining power between production and exhibition. Divorcement has left the balance heavily weighted in favor of production." For proof he referred to the financial statements of the larger production companies and implied that comparable statements of exhibition firms are much less healthy.

Producer-distributors were criticized on three grounds: 1. Opportunism in failing to provide "an adequate supply of product"; 2. "Unconscionable" film rentals, and 3. "Over-extended playing time". One effect of high rentals, according to Mr. Goldenson, is a physical deterioration of theatres because "no money is left to keep them in the condition that once made them the fairyland where worldly cares and reminders were checked at the door."

Mr. Goldenson called for "statesmanship" on the part of the producer-distributors. He made a special plea for theatres in one-theatre towns. "The producers cannot cut off these basic roots of the motion picture theatre and expect the trunk and branches to remain strong and healthy." On the matter of product supply he said exhibitors with their investment stake in the industry approximately four times greater than that of production-distribution, should protect themselves by producing pictures, by financing production or in some other manner. "I don't know of a better time to go into production than presently when the demand for pictures far exceeds the supply," he commented.

It is likely that Hollywood would welcome production or production financing by Paramount Theatres and other exhibitors. Obviously exhibitors would be happy to have more product available. If there is any legal restriction against such activities by exhibitors, doubtless it could be removed in discussion with the Department of Justice just as the Stanley Warner circuit recently received permission to make a certain number of Cinerama productions. Should production or production financing by exhibitor circuits result in more good films, it would be a healthy development for the whole industry. Many in production and distribution have long

felt that exhibitors would do a better job of merchandising features to their public if they had a greater financial participation in the results.



British Film Subsidy

IT should be no surprise to those who have followed the history of government relations with the film industry all over the world that the original "voluntary" Eady plan of a short term exhibition subsidy of British production must be continued on what is far from a voluntary basis. After the British exhibitors raised a storm of protest this year, the British Government announced that the plan would be continued on a "voluntary scheme" or by statutory regulation.

Following long discussions between the motion picture trade associations a tentative agreement has been reached on an Eady plan subsidy to British producers that is expected to amount to about two-and-one-quarter million pounds sterling during the next year, assuming that box office receipts continue at their present level. The producers have retreated from their demand for a minimum of three million pounds. The levy would be obtained on a sliding scale formula from 1/4d to 3/4d, depending on the price of each admission ticket.

In a special poll the majority of the branches of the Cinematograph Exhibitors Association voted to accept the scheme rather than face the alternative of legislation which the Board of Trade has indicated it would submit to Parliament this month. The British Government presumably favors some kind of a "voluntary" subsidy because legislation to achieve the same ends might be held discriminatory against American producers and in violation of international trade agreements.

British exhibitors hope that the agreement with the other trade associations will result in a more unified campaign for tax relief. The next British budget is scheduled to be submitted to Parliament in April. Many exhibitors in Britain feel that a subsidy to producers would not be too high a price to pay for extensive relief from the admissions tax which averages about forty per cent. On the other hand the only alternative seems to be a subsidy imposed by law.



Q Quotable Quote: "Many people who are 'prepared' or 'conditioned' by advertising, still don't actually go up to a box office and lay down their admission money until they are 'triggered' by the enthusiasm of some friend whose judgment they respect and who has seen and liked the picture."—Henry King in The HERALD's Hollywood Scene.

—Martin Quigley, Jr.

Letters to the Herald

Only a Change

TO THE EDITOR:

In reading the newspapers, I am greatly annoyed when one of the pessimists says that the movies are definitely on the way out. On the contrary, I believe we are only witnessing a change in both product and presentation.

If Hollywood keeps turning out such product as "The Robe," "From Here to Eternity," "Shane," "Roman Holiday" and "Stalag 17," the pessimists will have to find something else to complain about, and with such movies as "Prince Valiant," "Rose Marie," "The Caine Mutiny," etc., to look forward to, I guess that's just about what will happen.

In writing this letter, I have had a chance to let off some steam, which gives me a lot more personal satisfaction than silently cursing all pessimists.

Again let me express my appreciation for such a fine magazine.—FRANCIS L. GALTIN, Cambridge, Massachusetts.

Don't Overlook Charm

TO THE EDITOR:

With all the current talk about better pictures and wide screen gimmicks regaining for us that "lost audience," it seems to me that we are guilty of overlooking one important factor which seems to be sadly lacking in current output—charm.

Walking through Times Square the other day, I was "attacked" by a marquee advertising a film that "... stops you like a slug in the chest ... shocks you like a kick in the face." Across the street another house was playing a 3-D melodrama which "dynamites the screen" and "blasts you out of your seat." Right now another little opus threatens to "rip into you like a double-crossing dame" and proudly announces that it is "like a kick in the teeth."

Certainly there is a place for tough thrillers in movie fare, although I remember the days when classics like "G Men" were considered good enough to be sold on their own merits without appealing to the moviegoer's dormant sadism. Altogether, our films—or our advertising of them—seem to have developed an aggressive edge. We're making many fine musicals, but show me one that has the gaiety and warmth of one of the early Durbin vehicles. Comedies seem to be falling away from sophistication and wit into a rut of smart-alec go-getting and violence. "Dream Wife" was quite a welcome oasis of sophistication. Gone forever, it seems, are the films with the spontaneous charm of "The Rage of Paris" and the early Lubitsch films.

"Roman Holiday" was a delightful film with strategically placed high spots (as opposed to Lubitsch's "Trouble in Paradise") and (a more direct comparison) "The Student Prince," which were delightful films with occasional *love* spots. I suggest that "Roman Holiday" was a success not because of any outstanding writing or direction (good as they were) but because it did recapture this vanishing quality of charm. As for Audrey Hepburn, her appeal is not new. Betty Bronson had precisely that same appeal in the twenties. But today, surrounded on all sides by tough over-sexed babes, Miss Hepburn seems refreshingly different and pleasing.

Let's make the tough stuff certainly, since there seems to be a market for it, but let's not forget that some of the biggest money-making names in the business—Shearer, Gish, Chaplin, Lubitsch, Mal St. Clair, and others—came from and stayed in essentially gentle schools.—WILLIAM K. EVERSON, New York City.

Not Enough Ads

TO THE EDITOR:

Pictures are still not being advertised enough and to the people who would be interested in them. There should be press-books better prepared with different types of ads—lots of eye-catching displays available like Warners' new material—and at a price theatres can afford—blowups, cutouts and various displays. The 3-D with proper stars and stories will combine with wide screen but remember to excite them, stimulate them with 3-D. Do not subdue it!

New stars should be brought to patrons' attention and kept there. Film companies should advertise their product in special programs over TV and combine in various magazines before different holidays for groupings of coming big hits. And think twice before each picture is made. Has it got appeal in all departments, cast, story, treatment?—JOHN P. LOWE, Garden Theatre, Greenfield, Mass.

Newspaper Attention

TO THE EDITOR:

Why, as advertisers in local papers, can't we convince the press to give each theatre (taking turns) once a week a plug on the show we are playing, instead of doing the same thing for a summer playhouse, especially when they don't even advertise locally but get the writeup for their play and we have to struggle to plug our own shows with excessive newspaper ad rates?—GEORGE E. VINCENT, Medina Drive-in Theatre, Easton, Pa.

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TESMA Exhibit in Chicago features new technical processes Page 13

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MEYERS hits policy on CinemaScope at Indiana meeting Page 20

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ALL Universal-International "standard" productions will be photographed so that they can be projected in a 2 to 1 ratio after January 1, Edward Muhl, vice-president in charge of production said at a press luncheon in New York Monday. U-I also plans to produce in CinemaScope but has not yet selected a story for its first production. "I feel that CinemaScope is the best wide screen system developed thus far," he said, "but there certainly will be a large market for standard films for some time to come and we intend to serve that market." Both Mr. Muhl and Alfred E. Daff, executive vice-president, indicated that the company would continue to provide occasional 3-D pictures.

► This is upbeat news. Chicago's city tax collector is taking more from theatres there. September receipts were \$106,669. Last year, the same month yielded \$100,808. This year, the take is \$1,086,153, against last year's, at the same time, of \$1,059,467. Observers credit the reversal of a trend to "The Robe," Cinerama, and "From Here to Eternity."

► The Motion Picture Association of America has got around to accepting the new processes as here to stay. Its Academia Theatre, snug, small, smart, Washington screening room for the great, gradually is being equipped for new projection methods. It now has a large screen. Other improvements such as stereo sound and the CinemaScope system are to be installed in coming months.

► The film theatres know something about this. San Francisco's Civic Auditorium never again will have a jazz concert. Too much damage by an audience of vandals. They threw bottles through washroom windows, kicked holes in corridor walls, drenched patrons with water from fire hose, and their gangs fought pitched battles. "Jazz at the Philharmonic" was a night to remember.

► Word comes from The Netherlands that practically all of that country is being turned into a giant location for the filming of Gottfried

On the Horizon

Reinhardt's MGM picture, "The True and the Brave." Said to be participating in the production, which stars Lana Turner and Clark Gable, are 4,000 civilians as well as Dutch and English troops.

► Anything can happen at a drive-in. Take the case of Joe J. Miller, a maintenance man at Walter Reade's Lawrence drive-in, Trenton, N. J. This drive-in features, along with motion pictures, a small zoo where the young fry who come early can feed the rabbits, lambs, chickens and raccoons. The other night Mr. Miller was feeding two raccoons when a passing dog wandered into the cage. The ensuing free-for-all left dog and raccoons badly ruffled, and Mr. Miller with a large bandage on his hand. He should have stayed in the booth.

► "The Robe" is again a best seller, as a consequence of the CinemaScope picture. The "New York Times" Sunday reported it on the lists. This is the 161st time it has appeared there. The Lloyd C. Douglas novel was published ten years ago.

► The 3-D cycle is changing, and the westerns are giving way to some more unusual and doubtless more attractive fare for a bigger audience. But the thrills will remain. Hal Wallis' Paramount release "Cease Fire" is being praised by the Army brass in unrestrained fashion. Much of the 3-D footage was made in Korean battle. Said Major General Clark Rufner, Army information chief: "I've been in the Army for 30 years, from private to general, and 'Cease Fire' is the only realistic war picture I've ever seen."

► The Anglo-Saxons like their comforts, and all the world knows about the tea breaks, even in bustling offices and roaring factories. Not so well known is the picture break. At Townsville, Australia, recently, the waterfront labor squabble was settled when the men agreed to work until nine at night, with the exception of Thursdays. That's family picture night.

► FCC attorneys say that hearings on subscription television are likely for early next year.

IN BETTER THEATRES

Believing that most product allows the adoption of one aspect ratio for "wide-screen" presentation, Ben Schlanger continues his series, "Theatres and the New Techniques," with a basic method of determining picture size for any theatre, by calculating the width according to the seating pattern. Explanation of the method (page 16) includes all factors with which the width can be found by ample arithmetic.

The new product for "wide-screen" presentation by the aperture-mask method may very well lend itself to a single aspect ratio, it is pointed out editorially on page 13, while ratios above 2-to-1 may be more amenable to such a screen installation than the mere figures have seemed to indicate.

Magnetic sound technique is here and growing. How does it differ from sound as we have had it? Gio Gagliardi answers the question in "Advantages of Magnetic Sound," page 14.

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This week in pictures



AS HAL WALLIS was host to military men who aided his "Cease Fire." The scene at the Paramount studio luncheon last week. Seated are Y. Frank Freeman, studio head; Brig. Gen. Frank Dorn, U. S. Army Deputy Chief of Information; and Shirley Booth, actress. Standing: Major Raymond Harvey, Congressional Medal of Honor winner, and "Cease Fire" technical adviser; Mr. Wallis; Owen Crump, director; Col. Pendleton Hogan, Army Information Los Angeles chief; and Robert Ryan, star of the film.

ABANDONED. Opened only in 1932, the Center Theatre, Rockefeller Center, New York, one block from the Radio City Music Hall, will be torn down for a 19-story, \$11,000,000 office building. Once a film house, it also had ice shows, opera, and, lately, NBC's biggest "live" television shows.



by the Herald



by the Herald



BRIEFING, on the expected arrival of King Paul and Queen Frederika of Greece. Spyros Skouras, 20th-Fox president, introduces lady-in-waiting Nita Siniassoglou to the press, at a company home office conference, in New York.

SOME OF THE NEW OFFICERS and board members of Washington Variety Tent No. 11. In array are J. E. Fontaine; Phil Isaacs, property master; George Couch, Hirsh de La Vez; Alvin Q. Ehrlich, first assistant chief barker; Jack Fruchtman, chief barker; Sam Galanty, dough guy; Joseph Gins, second assistant chief barker; Nathan D. Golden, and Sam Wheeler.

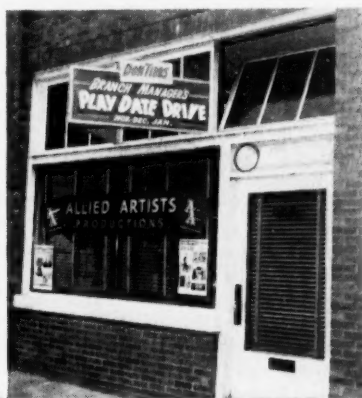


Photos by the Herald

HELPING THE JOINT DEFENSE APPEAL of The American Jewish Committee and the B'nai B'rith raise part of a \$5,000,000 fund. Scenes at the dinner in New York last week attended by more than 1,000 from the industry. At the right, Harry Brandt, right, New York theatre owner and philanthropist, with the plaque he received from Edmund Waterman, JDA co-chairman. Above, left, William J. German, general chairman of the JDA drive, and Max E. Youngstein, dinner chairman for the industry. Above, right, Leonard Golden-son, AB-Paramount Theatres president; and A. W. Schwalberg, dinner chairman for the B'nai B'rith.



HOPE BURNUP, manager of The HERALD's London office, is inducted into the British Cinema Veterans at a luncheon honoring Adolph Zukor. Presenting her an inaugural gift is Thomas France, president of the Veterans. (See page 21.)



A LITTLE SHOWMANSHIP at the exchange. Don Tibbs, manager of the Allied Artists Salt Lake City exchange, constructed a marquee to call attention to the branch managers' playdate drive.



CASTING. Doretta Xerou, 19-year-old Grecian beauty, is measured by Warners' casting director Solly Baiano for a possible part in "Helen of Troy." Miss Xerou was "Miss Greece" in the recent Miss Universe contest.



MICHELE MORGAN of "Seven Deadly Sins" visits Boston during its opening at the Kenmore, and meets three showmen of note. They are, left to right, E. M. Loew, E. M. Loew Theatres president; Louis Richmond, owner of the Kenmore; and Samuel Pinanski, American Theatres president.

TOA, LOOKING FORWARD, MOVES ON ARBITRATION, DEMANDS MORE PRODUCT

by MARTIN QUIGLEY, JR.

CHICAGO: Striking proof of the renewed vitality and enthusiasm of the industry was given here this week.

The TOA convention and the concurrent TESMA and TEDA equipment trade shows and conventions established an all-time high in attendance with a total registration of substantially over 2,000. In addition hundreds of others from Chicago and surrounding areas were on hand.

Meeting November 1 to 5 at the Conrad Hilton, exhibitors and their suppliers maintained a high degree of interest in crowded programs. In contrast to some exhibitor conventions of the recent past this one was without gloom. Uncertainty, principally about product supply, film rentals and equipment amortization, was ever present but without any sense of despair. Delegates generally reflected the basic optimism and determination of Leonard Goldenson's keynote address.

The degree of optimism that dominated the convention may be judged, in part, from TOA's goals for the year:

- ❑ Establishment of an arbitration system, with or without Allied and other exhibitor groups participating;
- ❑ Exploration of methods of smoothing the way to the formation of a single national exhibitor organization; and,
- ❑ Determination to exhort producers to increase production and release schedules.

Responsible for implementation of these and other TOA plans are the new officers headed by Walter Reade, Jr., president; Alfred Starr, chairman of the board and of the Executive Committee; Robert R. Livingston, secretary; S. H. Fabian, treasurer, and Herman M. Levy, general counsel.

Equipment—principally screen sizes and shapes—received much attention. Cinema-Scope was a burning topic at the one closed session held for TOA members only. Lines in the coming battle of theatre television vs. home TV were drawn.

A highlight of the convention was the new processes and equipment forum, believed to be the largest attended session of any convention in film history. Well in excess of 1,000 exhibitors, manufacturers and suppliers listened to addresses by R. J. O'Donnell, Herbert Barnett and Ralph Heacock. In addition, 16 technical experts answered exhibitor questions.

On Monday Mr. Reade was elected president by the TOA directors. The vote was unanimous as it was for all other officers

who are E. D. Martin, Albert Pickus, Myron Blank, John Rowley, Pat McGee, Roy Cooper, A. Julian Brylawski, vice-presidents; Robert Livingston, secretary; S. H. Fabian, treasurer; Mitchell Wolfson and M. A. Lightman, Sr., co-chairmen of finance committee; Herman Levy, general counsel; Alfred Starr, chairman of the board and executive committee; Charles P. Skouras, honorary board chairman, and the following executive committee; Art Adamson, Tom Bloomer, Jack Braunagel, C. E. Cook, Ed Fabian, L. S. Hamm, Russell Hardwick, Mack Jackson, George Kerasotes, Arthur Lockwood, Morris Loewenstein, Roy Martin, Martin Mullin, J. J. O'Leary, Sam Pinanski, Elmer Rhoden, J. J. Rosenfield, William Ruffin, Jr., A. Fuller Sams, Jr., Jay Solomon, Morton Thalheimer, David Wallerstein, R. B. Wilby and Nat Williams.

Standing committees, chairmen and co-chairmen, are: research, Myron Blank and Elmer Rhoden; organization & membership, George Kerasotes and E. D. Martin; COMPO, Sam Pinanski and Pat McGee; theatre television, S. H. Fabian and Mitchell Wolfson; national legislation, Julian Brylawski; state and local legislation, Robert

Bryant and Lamar Sarra; legal advisory, Herman Levy; film reviewing, H. F. Kinney; drive-in theatres, Jack Braunagel; arbitration, Robert Wilby and Alfred Starr; building and safety codes, Henry Anderson; concessions, Herbert Hahn and Andrew Krappman; theatres and accessories, Joseph Zaro and Lucian Pope; public relations, Elmer Rhoden and Emil Bernstecker.

Mr. Starr announced at the Monday board meeting that the Stanley Warner circuit has joined the TOA as a unit and had paid the first year's dues amounting to \$10,000. He also announced at the board meeting that the Century Circuit of New York, headed by Fred Schwartz, also had joined TOA.

Scrolls expressing the appreciation of TOA for their efforts in behalf of the tax repeal bill are to be presented to Congressman Noel Mason, who introduced the Mason bill, and to Leo Allen, chairman of the House Rules Committee. The scrolls were prepared by Dick Pitts, TOA public relations director.

Both retiring president Starr and incoming president Reade, at informal convention discussions, expressed the hope that the coming year would see the establishment of one big exhibitor organizations whose power would be felt in Washington. Said Mr. Starr: "We are moving in that direction."

The National Exhibitors Theatre Television Committee, meeting during the convention voted Monday to continue the group as a separate entity for the furtherance of theatre TV. It was voted to file the applications with the FCC for theatres' own channels on an inter-city, intra-city, or both, basis.

The NETTC originally was formed to get the FCC to recognize theatre TV as an existing service and the committee now will expand its scope. It was voted to petition major manufacturers to change equipment to accommodate a different aspect ratio—that is, a large screen instead of the present 4 to 3 scale. It was further resolved to discuss with the manufacturers the possibility of theatre TV color research.

Declaring the motion picture industry "one of the greatest in the world," Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and keynote speaker at the opening Tuesday expressed optimism in the future of the business based on the vitality and the firm acceptance of the film-going habit in our cultural way of life.

Mr. Goldenson voiced concern over the

(Continued on opposite page)



WALTER READE, JR.

(Continued from opposite page)

increasingly high film rentals being paid by theatres to distributors which he felt was due largely to a shortage of product. He emphasized the great importance of adequate supply of pictures for the theatres so that the theatres could operate at a profit and be in a position to properly maintain their physical plants and stay in business.

He said that if "producer statesmanship" is not applied to the solution of these problems, then the exhibitor "must protect himself either by producing pictures, financing production or in some other manner."

Mr. Goldenson said that in the twin problem of high rentals and picture shortages the "industry has the power to destroy itself. Our industry has need for great statesmanship to avoid the pitfall." He placed the blame on theatre divorcement.

Agreeing that television, like other forms of entertainment, also competes for man's leisure time, Mr. Goldenson maintained that motion pictures and television differ sufficiently in their types of programs so that one is not a replacement for the other.

Commenting on the many technical changes that have taken place within the year in the industry, he declared "This revolution in screen presentation has brought to the motion picture industry a resurgence of public interest."

At a convention meeting Tuesday afternoon restricted to TOA members, the subject of arbitration was delved into thoroughly and the consensus was that TOA should initiate a plan for all exhibitors who desire to use it. The board was to act on the recommendation at its executive session.

It is expected that the distributors' draft of a proposed system prepared last August will be the basis for the plan. It was pointed out by both Herman Levy, general counsel, and Alfred Starr, retiring president of TOA, that events that have occurred since the last draft was prepared will necessitate some changes. However, they declined to elaborate on the probable changes until after the board takes action.

May Feel Out Members on Going Along Without Allied

While it was understood that the distributors had not made a direct approach to TOA to launch an arbitration system, it was learned that some overtures had been made to TOA leaders to "feel out" the membership on going along without Allied.

The Norde single projector, single film 3-D process was demonstrated at the Tuesday convention luncheon. It was announced that in an Italian deal with the makers of Magic-Vuer glasses Norde theatre equipment will be supplied to exhibitors free of charge on condition the exhibitor uses Magic-Vuer glasses exclusively. The exhibitor must keep the equipment for two years or show at least 12 3-D films.

Also at the luncheon a 12-minute training film, "Courtesy Is Contagious," produced by Filmack, was shown.

The Wednesday morning session was devoted to Theatre television under the co-

NEW PROCESSES FEATURE OF RECORD TESMA EXHIBITION

by GEORGE SCHUTZ
Editor, Better Theatres

CHICAGO: Technical developments of the past ten months lived up to their advance billing as a compelling attraction of the TESMA-TOA trade show here this week. Exhibitors estimated to number more than 4,000 attended the exposition during its five day run. It was conducted at the Conrad Hilton Hotel beginning November 1 with the Theatre Owners of America, this year's co-sponsors, in convention during the last three days.

Setting a new record for the variety and number of exhibits, 116 manufacturers displayed products representing all phases of theatre operation, prominently including refreshment service.

Wide Screen, 3-D Starred

It was, however, wide screen and 3-D that predominantly accounted for the innovations, introducing products as new as magnetic reproducers and anamorphic lenses and such advances in familiar equipment as four-channel sound systems and reflector arc equipment of 125 amperes, and more.

Asserting that technical advances thus represented are starting the industry on "an era of unprecedented prosperity," Fred C. Matthews, newly elected president of the Theatre Equipment and Supply Manufacturers Association, issued a statement of administration policy calling for closer cooperation between TESMA and other organizations of the industry to bring information about equipment accurately and understandably to exhibitors.

"In view of this recent period of confusion," he said, "I plan to urge the immediate appointment of a steering committee with the object of resolving differences in contentions of major manufacturers before the release of information to the market. The better the dissemination of reliable information to theatre men, the more it will avoid confusion and act as a guide to equipment buying."

"Since much of the information regarding new equipment has been abortive or written at a level which is above the technical comprehension of the average person, I further-

more will endeavor to establish a liaison committee to serve with the Society of Motion Picture and Television Engineers for the purpose of supervising the distribution of information on new developments that is written in non-technical language."

Another committee proposed by Mr. Matthews is one to study and help solve trade problems of the various segments of TESMA.

Besides electing Mr. Matthews of Motiograph as the association's new head to succeed J. Robert Hoff of the Balfantyne Company, TESMA voted L. W. Davee, of Century Projector, vice-president to succeed L. E. Jones of Neumade Products. Mr. Hoff was given a handsome plaque in recognition of the achievements of his administration.

Directors elected by TESMA are C. S. Ashcraft, C. S. Ashcraft Manufacturing Company; H. B. Engel, Golde Manufacturing Company; W. A. Gedris, Ideal Seating Company; A. E. Meyer, International Projector Corp. and L. E. Jones, Neumade. Roy Boomer was renamed executive secretary.

TEDA Names Board

Holding its convention concurrently, the Theatre Equipment Dealers Association made replacements among its governors to give the new board the following membership: Tom Shearer, B. F. Shearer & Company; Nash Weil, Wil-Kin Theatre Supply; S. F. Burns, Modern Theatre Supply; W. E. Carrell, Falls City Theatre Supply; J. Eldon Peck, Oklahoma Theatre Supply; Ray Busler, United Theatre Supply; Hi Tegtmeyer, B. F. Shearer & Company; George Hornstein, Joe Hornstein, Inc.; Harold Abbott, Theatre Supply Company; W. A. Hodges, Hodges Theatre Supply; Charles Creamer, Minneapolis Theatre Supply Co. and Ernie Forbes, Forbest Theatre Supply. Ray Colvin was renamed executive director.

In his statement of policy the new head of TESMA also referred to the practice of conducting the trade shows concurrently with a convention of an exhibitor organization declaring a need to broaden this procedure. "A continued policy of cooperation between all of these organizations," he said, "should lead to our ultimate goal of one gigantic industry gathering."

chairmanship of Mr. Fabian and Mitchell Wolfson. Exhibitors were urged to get into theatre television and to select the events the public wants to see.

Claude Lee, Motion Picture Advertising Co., and Abe Montague for the Will Rogers Memorial Hospital were the speakers at the convention luncheon Wednesday.

Mr. Montague made an earnest plea for contributions to the fund for the hospital, which he said was in grave need. Mr. O'Donnell presented Mr. Montague a scroll

intended for the late Charles E. Lewis, in tribute to his contributions to TOA conventions and trade shows.

The membership caucus Tuesday also explored the various new exhibition media, with the accent on CinemaScope. Members expressed concern on the question of whether CinemaScope is here to stay and whether there will be sufficient flow of product to warrant the investment.

Director-producer George Stevens, guest
(Continued on following page)

TOA TURNOUT A RECORD

(Continued from preceding page)

speaker at a convention luncheon Tuesday, pleaded for stress on "attractions" rather than product, and said individual thinking was necessary in selling pictures.

Speakers at the TESMA-TOA forum on theatre equipment and methods of new techniques Wednesday afternoon were introduced by E. B. Martin of Martin Theatres. Donald E. Hyndman of Eastman-Kodak, was moderator. The speakers were Robert J. O'Donnell, Interstate; Herbert Barnett, president SMPTE, and a historical resume presented by Ralph H. Heacock of RCA. Members on the equipment panel included J. Robert Hoff, Ballantyne Company; Ray Colvin, executive director TEDA; J. W. Servies, National Theatre Supply; J. R. Johnstone, National Carbon; Jackson Turner, Polaroid; J. F. O'Brien, RCA; L. E. Pope, Fox Midwest; J. C. Skinner, Interstate Circuit; E. O. Wilschke, Altec, A. L. Trebow, Balaban and Katz. On the panel for new processes were Earl I. Sponable on CinemaScope; Herbert Barnett for Cinemascope; Matty Fox for Moropticon and Polalite; Milton L. Gunzberg for Natural Vision and Frank Cahill for WarnerScope.

Pays Tribute to Those Responsible for Forum

In his keynote speech at the equipment forum Mr. O'Donnell paid special tribute to those responsible for "the very first all-industry equipment and new dimension forum."

"The introduction of this forum will be another form of pioneering for us . . . we have pioneered every phase of every other new development in our industry as you men of 20 and 30 years of service whom I see around this room will testify."

Mr. O'Donnell urged theatre men not to close their minds to the new changes and developments in the industry "and thus refuse the public its opportunity to decide and determine how and which way it will buy and have its motion picture served."

"Believe me, please, if the public is given its opportunity to decide, it will do just that, and quickly too. You need only go as far as your box office to find the results of that decision. It will surely come and probably rapidly."

Thursday morning featured a discussion of drive-in theatres and their problems under the chairmanship of Jack Braunagel and a talk by Alfred E. Sindlinger, industry researcher.

In his valedictory speech Thursday night at the President's Banquet, Mr. Starr urged the need for arbitration, reminded producers of their grave responsibility to supply sufficient product to keep the industry moving, and referred to the need of keeping the small theatres open and functioning. "To ignore any large segment of the amusement-seeking population is to drive them to other and competing forms of recreation," he said.

The following are summaries of the committee reports submitted to the convention on Monday:

THEATRE TELEVISION, S. H. Fabian, chairman

The FCC order of June 25, 1953, providing that applications may be filed for use of certain frequencies in order to transmit theatre TV programs, is a victory for the theatres, if theatres translate their plans into concrete action. "We are faced with a serious threat of home metered TV." Unless this challenge is met, theatres will have no one but themselves to blame if business "withers and dries up."

COUNCIL OF MOTION PICTURE ORGANIZATIONS, Samuel Pinanski, chairman

Continued TOA support of COMPO is strongly recommended. It also is recommended that TOA endorse decisions of the COMPO executive committee that the trimvirate be retained, that the tax repeal campaign be continued and that a new dues drive be launched immediately.

The COMPO tax campaign earlier this year failed its objective but did not fail in the larger sense. "It transcended all industry experience in my judgment as a great example of industry unity for its own protection. . . . We achieved a magnificent moral victory."

THEATRE EQUIPMENT AND ACCESSORIES, Joseph J. Zaro, chairman

Cinerama more than any other factor stimulated the "de-mothballing" of ideas which had been lying dormant in the research departments of film studios and equipment manufacturers. Except for the improvement in 3-D projection due to eliminating the feeling that the picture was cut down to a fraction of its regular size, wide screen aspect ratios add little to a film unless it has been filmed for the particular aspect ratio. Recommended is the use of the 1.66 to 1 aspect ratio in connection with the largest practical screen for the exhibitor's particular theatre for other than CinemaScope or similar systems. The casual assembly and installation of more amplification and speaker equipment and magnetic sound reproducing mechanisms will not produce stereophonic sound which will please the customers. In general, maintenance and remodelling costs have held pretty firm in most situations since second quarter.

ORGANIZATION AND MEMBERSHIP, E. D. Martin and George Kerasotes, co-chairmen

TOA was considerably strengthened during the past year through the alliance of Theatre Owners of Washington, Northern Idaho and Alaska and the Drive-in Theatre Owners of Washington. Seeds for a strong local exhibitor organization have been planted in Portland, Oregon, and are being kept alive by Art Adamson. Hope is that this territory will organize and join TOA within the coming year.

STATE AND LOCAL LEGISLATION, Robert E. Bryant and La Mar Sarra, co-chairmen

State lawmakers still are apparently willing to grant and delegate to cities and towns enabling acts which grant unlimited taxing power to their political subdivisions. Theatres and other amusements are the prime targets of such municipalities. Probably one of the most important recent developments from the industry point of view was the failure of the Pennsylvania legislature to pass a proposed 10 per cent tax on amusement charges and admissions.

DRIVE-IN THEATRES, Jack Braunagel, chairman

This year has been marked by uncertainties on new techniques, added competition and the fulfillment of predictions made last year that this season would see drive-ins reaching the over-building stage in most situations, causing a leveling off of business in individual situations. More people attended drive-ins in 1953 than in any other year.

"During the past year your drive-in committee has conducted management schools in conjunction with several TOA unit conventions." These schools are steps in the direction of training young manpower to carry on our business.

PUBLIC RELATIONS, Elmer C. Rhoden, chairman

COMPO still offers the best means for developing "a sound, all-industry public relations program" and should be acknowledged and supported as the 'Voice of the Industry' in a renewed and continuing effort to build public confidence and respect for the motion picture industry."

BUILDINGS AND SAFETY CODES, Henry Anderson, chairman

The presence and use of nitrocellulose film is the most important matter concerning the committee. "The time has come, we believe, to take definite and possibly drastic steps to stop the use of nitrocellulose film on new productions, newsreels and importations, and to discontinue exhibition of old pictures on nitrocellulose base film. Whether this is economically practicable at this time, we do not know but this we should determine."

RESEARCH, Myron N. Blank, chairman

Many new developments, not yet in use, are being discussed. The committee feels that these developments will bring exhibitors techniques that "will surpass any other method of reproducing visual and audio entertainment conceivable to man."

FILM REVIEWING, H. F. Kinsey, chairman

During the past year five films were submitted to the committee, all of them trailers of short length and all of them approved for recommendation to the membership. The five were "American Cancer Campaign," "American Red Cross," "March of Dimes," "American Education Week" and "Christmas Seal Sale."



Ask The Men

Who've Seen It!



**20th's
SECOND
GREAT
PICTURE
IN**

CINEMASCOPE

**YOU SEE IT
WITHOUT GLASSES!**

TEST OF "KATE" IS 3-D BOOST

Two Theatres to Switch to 3-D; Results Reported Showing 40% Increase

"Kiss Me Kate," which opened test engagements last week to demonstrate audience acceptance of both 3-D and standard projection, will be held over in five of the six cities—Dallas, Columbus, Houston, Rochester and Syracuse. The sixth city, Evansville, is not sufficiently sizable to warrant a second week except in extraordinary circumstances. Three of the engagements were in 3-D, three in 2-D. Houston and Rochester, which opened it in 2-D, will switch to 3-D for the second week.

In all cases the business done was on a par with what may be expected of top pictures, a spokesman for MGM said. Comparisons were made with such outstanding MGM attractions as "Bad and the Beautiful," "The Band Wagon," "The Merry Merry Widow," "Dangerous When Wet" and "Above and Beyond."

3-D Shows in 3 Cities

The towns playing the picture in 3-D were Dallas, Syracuse and Columbus. The towns playing the picture in standard projection were Houston, Rochester and Evansville.

The result in the 3-D towns was 40 per cent better than in the standard towns. This average was augmented by the results in Texas. Dallas was sixty percent better than Houston.

In all situations "Kiss Me Kate" was well received by the patrons and the press. The reviews were outstanding. It was considered the best of all MGM musicals. In the 3-D towns it was described as the first quality picture to be shown in the new medium. Some of the critics, who were opposed to 3-D presentations, admitted the possibility of error in their pre-opening judgment.

It is significant that Rochester and Houston, which had played the picture in standard presentation in the first week, are switching to 3-D in the hold-over continuing engagements.

New Glasses Used

The latest model of Polaroid glasses was used. There were also slip-on 3-D glasses for those who customarily wear spectacles. These glasses have a larger vision area and the frames are supportable.

"In the light of these experiments," said Charles Reagan, general sales manager of MGM, "we strongly urge theatres to play 'Kiss Me Kate' in 3-D. We are furnishing prints in standard dimension as well as in 3-D, but it seems that good business indicates 3-D."

The 3-D versions have received a boost

from the new Council for 3-D Film Progress, Inc., which sent two representatives to promote the picture in two of the test cities, Syracuse and Columbus.

"Kiss Me Kate" stars Kathryn Grayson, Howard Keel and Ann Miller. It has a score by Cole Porter and is adapted from the Broadway hit by Sam and Bella Spewack. It was made in Ansco Color with Technicolor printing.

MPAA Votes To Continue COMPO Aid

Continued support of the Council of Motion Picture Organizations' activities was voted at a special meeting of the board of directors of the Motion Picture Association of America in New York last Friday. The unit anticipated that less would be needed to finance COMPO next year and thereby the contributions of distribution and exhibition will be less, according to Al Lichtman, distribution's representative on the governing COMPO triumvirate.

Exhibition, which paid dues ranging from \$10 to \$100, according to seating capacity, next year will pay approximately 75 per cent of that amount, scaled according to the number of seats, Mr. Lichtman said. Distribution's contribution will be approximately 25 per cent less. Ratification by the MPAA of its participation in COMPO leaves only the Theatre Owners of America as a major organization yet to formally approve participation.

A reduction of next year's COMPO budget was explained by many factors, including the existence of a sum of money in the treasury left over from the current year. It was also pointed out that expenditures allotted to spade-work activity in the tax campaign last year probably will be less this year.

"Botany Bay" Opens Big

"Botany Bay," Paramount's Technicolor sea film starring Alan Ladd, James Mason and Patricia Medina, opened last week at New York's Mayfair theatre to capacity audiences, with the first day's gross equaling the highest opening-day business during the past two years, the company said.

Walsh Universal Treasurer

Eugene F. Walsh, comptroller of Universal Pictures Company since 1925, was elected vice-president and treasurer of the company by the board of directors in New York Wednesday. He previously was assistant treasurer of Universal.

Coyne Asks Work to Win Tax Repeal

DETROIT: Conceding that success in the renewal of the campaign for the removal of the 20 per cent admission tax may be difficult, Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, asserted that it can be attained. He spoke last Thursday at the annual convention of Allied Theatres of Michigan.

"We can win," Mr. Coyne said, "if we have the financial support we had last year. We can win if you do your work at home. We can win if you are willing to shuttle into Washington on call, as so many of you did in the last campaign. We can win if we keep to a sound control plan but retain the courage to turn around on a dime if necessary. We can win if we think big but have the wisdom not to neglect little items."

Mr. Coyne said that since the condition of theatres has worsened since the Presidential veto of the Mason Bill, "it is obvious that there can be no major shift from our tax campaign planning of last year."

"Complete relief is the only measure of help that will do the whole job. We will not, naturally, preclude from our thinking, a compromise that may do the best partial job," he said, "if circumstances make complete relief beyond our reach. We will preclude nothing from our thinking."

"Our over-all strategy is to retain and renew our Congressional friendships on a basis of support accorded last year. You have been requested to put this in action. If full relief seems unattainable this stretch can be used to effectuate the best compromise."

"In view of all this there is only one thing we can do: We must start from scratch. In other words, we can take nothing for granted. Accordingly we are listing all Senators and Congressmen as being uncommitted until we have received definite word that they have been interviewed all over again by delegations of exhibitors and have given new pledges to vote for elimination of the tax."

Suit Names Majors on Bidding for First Run

CHICAGO: A suit asking an injunction preventing the major film companies, Balaban and Katz Corp. and Great States Theatres from interfering with the right of the Lee theatre, Joliet, Ill., to bid for first run product in Joliet has been filed by Edward and Ruby Codo. It also asks triple damages, to be determined after examination of the defendant's books, for the period from July 13, 1946, when the Codos took over the theatre, to July, 1953, when the Lee ran its initial first-run pictures.

The suit, filed in the U. S. District Court here, contends that the defendants conspired to withhold first run product from the Lee, in favor of Great States in Joliet.

now GET ABOARD
THE big GROSSER,

BOTANY BAY

**-LAUNCHED BIG IN ITS FIRST
20 DATES! YOUR BIG
ATTRACTION TO DATE TOO!**

**"ANOTHER BOXOFFICE
WINNER FROM PARAMOUNT!"**

— says Hollywood Reporter



ALAN LADD • JAMES MASON • "BOTANY BAY" co-starring PATRICIA MEDINA • SIR CEDRIC HARDWICKE
A JOHN FARROW PRODUCTION • Produced by Joseph Sistrom • Directed by John Farrow • Screenplay by Jonathon Lattimer
From the novel by Charles Nordhoff and James Norman Hall • Color by TECHNICOLOR • A Paramount Picture

Terry Ramsaye Says

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TEMPUS FUGIT NOTE—Now one hears that the Center theatre in Radio City is to be razed to free the site for a nineteen-story office building. It seems not-so-long-ago that it was opened to be the motion picture theatre while the Music Hall was to be an international capital of super-vaudeville. Roxy's idea, you'll remember, when he busted his cinema britches. Now the Music Hall has long been the world's greatest motion picture theatre. Just now it promises, however, to be the last to have a stage show. The passing of the Center is of course progress. It brings impressively to mind an utterance of Frank Lloyd Wright, eminent architect, and one might say also the Salvador Dali of the builders' art, balogne and all. Said Mr. Wright:

"New York is a species of debris."

In that he is, for the ages, correct. Like the pyramids, every man- or nature-made structure is debris on its way to happen. Time is swifter now.

We are to do about it, what?

TOUR REPORT—Your correspondent has just thrown a motor loop of 3,006 miles west into the interior reaching into the dry prairies of Kansas. He found that "island in time" the old fashioned farm with spring-house up a quiet side-road well away from the roaring great turnpike hissing with speed. The little old farm house was boarded up, because the old folks had sold out and gone to Florida. Bulldozers had levelled the fence lines and hedgerows and tracted breaking plows were integrating those old eighty acres with the vast fields adjacent.

We hear much about the marginal theatres. Out yonder there is the equally debated marginal farm. The basic elements of issue are very much alike.

Those marginal village theatres out there, and many in larger towns, too, are marking time and look a little dustier than when I saw them last year. Few indeed presented an atmosphere of invitation. The principal signs of hopeful enthusiasm to be observed were among the newer drive-ins. There seemed to be an epidemic of "The House of Wax." Many closed drive-ins, with expensive equipment, had shut down in an apparent casual sort of abandon with speakers dangling in the wind. The effect reminded one of the days when farmers used to unhitch and leave the mowing machine in the hayfield where they stopped cutting, to rust there over winter.

Food, at least along the highways of the

interior, is increasingly incompetent and expensive. The butterfat out there goes to market while the natives, including farmers, serve and vend margarine, and not the best of that. Their vegetables and fruits come by truck from California, canned and frozen. Outside the sprinkling of well staffed chain restaurants the cooking is a crime against nature. The best is bad. Hamburgers and hot dogs are the curse of the hinterland. They are hell on gadgets, though. The current rage is a plastic catsup dispenser in the form of a corpulent tomato. You squeeze it and it applies an airbrush sort of squirt. The kids have fun—the little darlings!

The press of the interior seems to be casually friendly to the screen. The over-all trend is to syndicate pieces from Hollywood and local reviews that read amazingly like they came from a third class press-book.

The movie industry has a lot of work to do.

HENDERSON RICHEY, sitting at work in his Broadway office, leaned down upon his folded arms for a rest at his desk. He had been doing that often of late. This time he bowed to the Inevitable and was gone. He was among the unostentatious competents of the industry. He was gifted with a suave poise and such a skill of clear expression, ever so carefully adjusted to the capacities of his listener, dumb or clever, that the measured manner of the saying never became apparent. The foundation was in the training that he got in the experience of small town newspaper work, where everyone does everything and knows everybody. His internal judgments were sharp, rarely confided.

TRAFFIC NOTE—Concerning drive-ins and theatres with parking problems, it is of interest to have the Automobile Manufacturers Association's annual statistical report that now 29 per cent of the American drivers are women. That statistic does not take cognizance of the importance and influence of the backseat drivers, either. It is estimated that motor vehicle registrations this year will total 54,700,000. We seem to be a lot of hurried people very busy going somewhere. It is the continuous opportunity for the amusement industry to provide "some-place-to-go." Once it was preponderantly the movies.

RKO Circuit 9-Month Net Is \$788,331

Consolidated net profit of RKO Theatres Corporation and subsidiary companies for the third quarter of 1953 was \$370,728.83, after taxes and all other charges. This compares with consolidated net profit for the third quarter of 1952 of \$448,608.89, after taxes and all other charges (including loss of \$173,640.02 on sale of capital assets.)

Consolidated net profit for the first nine months of 1953 was \$788,331.15, after taxes and all other charges (including profit of \$19,480.70 on sale of capital assets, before taxes), as compared with consolidated net profit for the first nine months of 1952 of \$623,411.88, after taxes and all other charges (including loss of \$157,121.47 on sale of capital assets).

Consolidated net profit for the third quarter and for the nine months of 1953 stated above is after making allowance for extraordinary charges to expense relating to the cost of installing and adapting equipment required for the exhibition of pictures in the CinemaScope and other new processes.

Orders Interrogatories Sealed in 16mm Case

HOLLYWOOD: Federal Judge Ben Harrison last week ordered that interrogatories filed by six defendants in the Government's 16mm case against 12 producers and distributors be sealed. The order was issued after attorneys for the six defendants declared that public disclosure of information contained in the interrogatories would harmfully reveal vital trade data. The six defendant companies are Warner Brothers Pictures, Inc., Warner Brothers Distributing Corp., RKO Radio Pictures, Inc., Columbia Pictures Corp. and Screen Gems, Inc. The interrogatories are required to outline details of all transactions in 16mm films since 1928. All defendants are accused by the Government of withholding 16mm films from use for television, educational and other purposes.

Dean of Cathedral to Be Pioneer Speaker

The Very Rev. James A. Pike, J.S.D., D.D., dean of the Cathedral of St. John Divine, New York City, has accepted the invitation of the Motion Picture Pioneers to be a guest speaker at the fifteenth annual dinner November 12 at the Astor Hotel. It is announced by Jack Cohn, president of the film pioneers' organization. Reverend Pike is one of the many outstanding figures from the church, the industry, civic and industrial life, who will attend the dinner honoring Barney Balaban, president of Paramount, Pioneer of the Year. George Jessel will be dinner toastmaster and Eric A. Johnston chairman.

You've
got a
date
with

BIG

crowds!



FILMED FOR BOTH
CONVENTIONAL AND
WIDE SCREEN.



*Emotions stripped bare!...
Adventure beyond compare!...
with six snarling men and
a red-headed woman on a
thousand-mile trail of terror!*

GLENN FORD · ANN SHERIDAN
in
**Appointment in
Honduras**

co-starring
ZACHARY SCOTT

Print by **TECHNICOLOR**

with RODOLFO ACOSTO • Produced by BENEDICT BOGEAUS
Directed by JACQUES TOURNEUR • Screenplay by KAREN DeWOLF



C.E.A. FINALLY ACCEPTS EADY *Myers Hits CinemaScope Policies*

Agreement by Trade Units Introduces a New Rate Under British Plan

by PETER BURNUP

LONDON: Acceptance by the Cinematograph Exhibitors Association of the continuance of the Eady Plan is now assured. At this reporting, of the association's 25 branches, 19 have voted in favor of the scheme with four against. The remaining two branches are holding postal ballots of their members but the results thereof cannot affect the outcome.

CEA's general council met Wednesday, four days after the expiration of the ultimatum given the industry by the Board of Trade—to implement the decision and to authorize its president, John W. Davies, to sign the agreement already ratified by the other three associations.

New Rates of Taxation

The agreement introduces new rates of levy of one farthing, one halfpenny and three farthings per seat according to price and is estimated to yield on the present run of attendance £2,300,000 in a year.

There's a disposition here to represent the decision as a return to good sense and general amity among rebellious provincial exhibitors. That is not a true picture of the situation.

This Bureau warned weeks ago, contrary to facile forecasts elsewhere, that the CEA officers' scheme would have no easy passage. Analysis of the voting in a number of branches, indeed, shows that even now majorities largely arose in the votes of circuit representatives. Normally, the latter take little active part in branch debates but on this occasion they were directed by their chiefs, with their obvious and vital interest in production, to get on parade and register their votes.

Bitterness Persists

Bitterness persists and it will take all the tactful and ameliorative influence of the association's officers to hold the warring factions together. By general consent, the officers—faced as they were not only by the demands of the other three associations but by the virtual orders of the Government—did a considerable job in negotiating their schemes.

In the prevailing climate of thought among independent exhibitors the officers didn't look for bouquets. On the other hand they were saddened and disappointed by the shower of brickbats which, in the event, came their way.

The burden of the discontent among independents continues to be the Government's refusal to link Eady with tax remission.

(As previously reported, Sir Wilfrid Eady persuaded exhibitors to accept his scheme originally with the bait of a reduction in tax.) A typical example thereof is to be seen in the case of the powerful Scottish branch.

Branch Rejected Scheme

Led by fiery Sir Alexander King the branch rejected the officers' scheme by 154 votes to 76, following angry accusations during the debate of Government "chicanery" and the like. The branch decided to send "a carefully worded letter" to Sir Winston Churchill deploring the manner in which the Board of Trade have dealt and is dealing with Eady problems.

A great deal more will be heard of that in the near future but when the dust of dispute subsides the association will—and indeed must—get down to its job of convincing the Chancellor of the Exchequer of the vital necessity of tax remission. CEA's accountants, Stoy Hayward, are already engaged in a factual exposition of the fiscal position of every exhibitor.

During the last Budget debate Chancellor Butler held out a vague hope that tax relief "might" come to theatre men some time in the future. Their prime task in the long nights of winter will be the preparation of a convincing brief. The more sober-minded among them believe that their acceptance now of Eady will stand them in good stead when the time comes for discussion with the Chancellor.

IFE Plans Big Ad Budget For Bergman Vehicle

Jonas Rosenfield, Jr., I.F.E. Releasing Corporation vice-president in charge of advertising, exploitation and publicity, has announced an advertising budget of \$250,000 for the launching of the new Ingrid Bergman film, "The Greatest Love." Winner of the 1953 Selznick Silver Laurel Award for Italy, "The Greatest Love" marks Miss Bergman's first screen appearance in four years. Her husband, Roberto Rossellini, produced and directed the drama, which features Alexander Knox. Bernard Jacon, I.F.E. vice-president in charge of sales, said 225 prints of "The Greatest Love" have been ordered to permit simultaneous bookings within each of the country's six major regions. A special promotion field force will be under the supervision of Bernard Lewis, exploitation manager.

Set Reissue Deal

Mort Sackett, president of Guaranteed Pictures Co., Inc., has concluded a contract with Snake Richardson of Astor Pictures of Georgia for the reissue of the theatrical rights of Guaranteed's eight Range Buster Westerns, covering the southern states.

INDIANAPOLIS: New equipment and its attendant problems occupied the Allied Theatre Owners of Indiana, in convention here Tuesday and Wednesday. The subject displaced trade problems as the main topic of discussion.

Since the regular movie-goers have shifted to television, with its lower standards, the motion picture, by refusing to lower its standards, and instead giving superior type of entertainment, has a chance to attract a new type of customer who already is coming to the box office occasionally, Abram F. Myers, Allied general counsel, said, in his address Wednesday.

Mr. Myers also had some words on CinemaScope. Its advertising may have been exaggerated, with implications of 3-D, but nevertheless was a tremendous job and shattered public indifference, and with "The Robe" as a great story, it has had a good start, he said.

Nevertheless, he attacked as a "lethal blow" Spyros Skouras' "present attempt to reduce it (the industry) to a single medium—his own. . . . The business needs variety more than ever before and it needs the facilities of every theatre that can possibly be kept open."

Mr. Myers also assailed 20th-Fox's alleged insistence upon certain screens for CinemaScope and its four-channel sound system—"something that is not needed for the proper presentation of CinemaScope or any other kind of picture."

Other speakers were Robert Coyne, COMPO special counsel; H. E. Bragg, 20th-Fox research executive; William Rosensohn, Boxoffice Television vice-president; Albert Sindlinger, statistician, and Edward Raub, counsel for the Indiana unit. Insurance problems were discussed with a panel of experts and there were clinics on problems on small and larger city theatres, and drive-ins. The new board also elected officers, and the convention closed with the traditional banquet.

Form Producing Unit

HOLLYWOOD: Joseph Kaufman, Robert Newton, Byron Haskin and Martin Rackin have announced the formation of Treasure Island Productions to produce independently "Long John Silver" and other features based on the characters in the novel "Treasure Island."

Set "Decameron" Opening

RKO's "Decameron Nights," in color by Technicolor, will have its New York premiere at the Fine Arts Theatre November 17. The picture stars Joan Fontaine and Louis Jourdan. It was filmed in several countries in Europe. Supporting the stars are Binnie Barnes and Godfrey Tearle.

RKO Circuit Countersuit Hits Skouras

RKO Theatres has filed a \$41,250,000 countersuit in connection with the \$87,690,000 anti-trust suit brought by Skouras Theatres against RKO Theatres, other circuits and major distributors.

The countersuit, filed in Federal District Court in New York, seeks damages, alleging Skouras Theatres and 20th Century-Fox conspired in the allocation of 20th-Fox product to the detriment of RKO Theatres in the New York Metropolitan area.

Cited in the countersuit, which was an answer to the original complaint, were the Sherman Anti-trust Act and the Clayton Act.

Named as additional defendants in the RKO Theatres' answer were the following: 20th-Fox, George P. Skouras, president of Skouras Theatres; Charles P. Skouras, president of National Theatres; Spyros P. Skouras, president of 20th-Fox, and a number of subsidiary and affiliated corporations of Skouras Theatres.

Zukor Cites Success of Italian Films in U. S.

The success of Italian films in America "can only help the American film industry," Adolph Zukor, chairman of the board of Paramount Pictures, told Italian industry leaders at a recent luncheon in his honor in Rome. "Good pictures are good for everybody no matter who makes them," Mr. Zukor declared. "The important thing is to get the public into the theatre."

Mr. Zukor was officially welcomed to Rome by Dr. Eitel Monaco, president of ANICA (National Association of Motion Picture and Allied Industries) and Marchese Edmondo Incisa, president of AGIS (General Association of Show Business) and presented an inscribed gold medal.

The veteran showman lauded the Italian industry. "You have a potential audience of 180,000,000 in the United States," he added, counselling the producers to "study their tastes with great care." Declaring, "motion pictures have become international business," Mr. Zukor urged his audience to "adapt your product for distribution in an international market."

Paramount on Broadway To Drop Stage Shows

"Hondo" will usher in the new all-picture policy of the New York Paramount, which traditionally has featured a stage show, Robert Shapiro, managing director, announced last week. He said the decision to end the stage show policy at the American Broadcasting-Paramount Theatres Broadway showcase was due to what he called "the lack of talent." He said "Hondo," a 3-D Warner Brothers release, will follow "Calamity Jane," which opened November 4 in conjunction with a stage show.

ZUKOR TELLS BRITISH STORY IS MOST VITAL INGREDIENT



A WELCOME from the British film industry for industry pioneer Adolph Zukor, chairman of the board of Paramount Pictures. The speaker at the Mayfair Hotel banquet in London is J. Arthur Rank. Others at the dais are Mrs. Rank, Sir Michael Balcon, Mr. Zukor, Mrs. Zukor and Sir David Griffith.

LONDON: With a zest which would have become a man half his age, Adolph Zukor spent his celebratory week here proclaiming his lasting faith in motion pictures.

Addressing the Critics' Circle Tuesday he laid it down that it's the story which matters first, last and all the time in pictures. "The future of the film business is as good as the stories we can find for pictures," he said. "Of course, we shall use the wide screen; of course, we shall use 3-D; of course, we shall use better color; in fact, we will use anything which helps to make a good story even better," was another of his dictums.

The essentiality of story was the keypoint of Mr. Zukor's talk when he switched that night to the 5,000,000 TV audience on the B.B.C. service. There'll be fewer films in the future, he said, but they'll be *finer* films.

Wednesday was a dual-function occasion. At lunch Mr. Zukor spoke to 150 members of the Paramount organization in Britain and Eire and inducted 17 of them into the company's 25-year Club. In the evening Paramount gave a reception at Claridges to enable its chief to meet 400 members of the industry here.

Thursday was marked by the banquet given Mr. and Mrs. Zukor by the industry here. Three hundred people crammed the hall. There would have been more had room been available. From the chair, J. Arthur Rank paid moving tribute to Mr. Zukor's achievements. "All through your years you have worked to raise the dignity of this industry so that all over the world it is respected," Rank said to Zukor. Mr. Rank referred also to the British Film Production

Fund (the Eady Plan), saying "I would like to extend our thanks to you and your industry in America for their very generous and friendly co-operation in enabling us to have this voluntary scheme and for their willingness to continue it."

In his reply Mr. Zukor outlined what he called the "fabulous history of motion pictures" but he returned quickly to his exhortatory mood. In the lush times, he said, producers went in for quantity methods. "We made a great many pictures we should never have made. We did not make pictures, we just made footage," was one comment.

"Our business cannot live phlegmatically. We are in an exciting business. Certainly we must have something new all the time. We have to hold our heads high. But we have to look into our shortcomings and face up to things when they don't measure up to public expectation," he declared.

In Mr. Zukor's own words "the crowning glory of his glorious week" came with the luncheon given him on Friday by the Cinema Veterans here. They numbered 140 men and one woman, who, he said, had shared with him the early battles.

The woman member, inducted at that meeting, was Hope Williams Burnup, manager of The HERALD'S London office.

Mr. Zukor was inducted a member of the British Veterans and presented his badge of membership.

Said one man who had followed the crowded Zukor week: "He has reminded us and made it clear again that motion pictures are worthwhile." That is a sentiment widely current here at the conclusion of a memorable week.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

EVEN THIS dramatically commercialized community where tall talk and fat figures are standard equipment got a belt out of the news that George J. Schaefer had sued Milton L. Gunzburg for \$3,500,000. That amount, according to the complaint filed, represented benefits assertedly due Mr. Schaefer under a 50-50 contract entered into with Mr. Gunzburg back in the days when 3-D was going begging. The complaint stated, among other things, that the benefits derived by Mr. Gunzburg from his Natural Vision enterprises during the term of the contract alluded to total between \$6,000,000 and \$8,000,000.

Town Excited by Indicated Rapidity of Making Million

It was not the fact that Mr. Schaefer and Mr. Gunzburg had come to the point of legal action that gave the community its table topic of the day, for many of the town's best pals appear in court frequently as the unfriendliest of litigants. Nor was it the size of the sums involved, for a town acclimated to the fiscal activities of Howard Hughes doesn't heat up about sums stated in only seven figures. Neither was there any widespread choosing up of sides in the matter.

The thing that gave Hollywood a belt was the legalistically proclaimed disclosure that it is still possible for a person knee-deep in debt on a given date to make himself a millionaire within the swift space of one calendar year. For it was not until the morning of November 27, 1952, when "Bwana Devil" went into first run at the Hollywood and Downtown Los Angeles Paramount theatres, following a press premiere the evening before and to the sorriest array of newspaper reviews any picture ever survived, that this persevering screen writer and former newspaper reporter collected a nickel on the Natural Vision process of 3-D photography and projection that he'd been hawking around the trade for upwards of three years without raising a taker!

Nickels Began to Roll in When Public Got Started

How the nickels rolled in after that is one of the great stories of the thing that it so conspicuously proves to be one of the great businesses—still.

The Gunzburg story is, of course, the prime American story, the story of the young man who won't take no for an answer and wins through to success. More than that, it's the Hollywood story, which is the same in essence as the American story, but different in that the hero wins through to millions of dollars worth of success. It is a

long time since Hollywood people have witnessed the Hollywood story being acted out so swiftly in plain view of the whole wide world, and it's good for them. (Does something to you, too, doesn't it?)

CRITICS OF THE just-plain-folks-like-you-and-me publicity policy adopted by the trade a few years back as an offset to inquisitorial attentions that were doing box office talent and the box office itself no good, have been having things their way in recent weeks.

It was their contention, it will be recalled, that the plain citizenry, long accustomed to thinking of their screen favorites as somehow-special people living glamorous lives more or less independently of social convention, might not attend the theatre so often to see the same people if they believed they were in reality normal family folk engaged in rearing children and so on. They sought to prove their point by citing the decrease in theatre grosses, and they recommended reactivating the mechanisms of propaganda in behalf of a gayer, gaudier repute.

No Declared Change Of Publicity Policy

There has been no declared change of publicity policy on the part of the industry. (Indeed, and properly, the adoption of the gingham-apron policy was never openly declared, either.) But the simultaneity of the headline breaks in the real-life stories of the Wayne, Sinatra and Haymes families have had the same effect a reversal of publicity policy could have been expected to produce for the public.

Thus the trade has had thrust upon it an opportunity, more dependable than a deliberate test could have been, and quicker, to determine, by checking grosses over the period, which publicity policy is the better in the long run.

THREE PICTURES were started during a week that witnessed the completion of five others and the consequent decline of the over-all shooting level to a scant 27.

"Echo Canyon," a new Universal-International undertaking, is going in color by Technicolor. John W. Rogers is producing and Jesse Hibbs directing. Joel McCrea, Mari Blanchard and Irving Bacon are principals.

Republic is represented in the new work by "The Outcast," which William A. Seiter, associate producer-director, is shooting in New Mexico. Dorothy McGuire, Stephen McNally, Mary Murphy, John Howard and Edgar Buchanan are in the cast.

Aubrey Schenck and Howard W. Koch,

THIS WEEK IN PRODUCTION:

STARTED (3)

INDEPENDENT

War Clouds (K-B Prod., U.A. release, Eastman Color, Wide Screen)

REPUBLIC

The Outcast (New Mexico)

UNIVERSAL-INT'L

Echo Canyon (Technicolor)

COMPLETED (5)

COLUMBIA

Saracen Blade (Esskay Pic. Co., Technicolor)

INDEPENDENT

My Pal Shep (Robert L. Lippert, Jr., Prod.)
Cat Women on the

Moon (3-D Picts., Inc., 3-D)

River Beat (Abtcon Prod.)

UNIVERSAL-INT'L

Magnificent Obsession (Technicolor)

SHOOTING (24)

ALLIED ARTISTS

Bitter Creek
Off the Record (Lindsey Parsons Prod.)
Ghost of O'Leary (Technicolor)

(Technicolor, Wide-Screen)

Living It Up (Technicolor, Wide Screen)

About Mrs. Leslie (Hal Willis Prod.)

White Christmas (Technicolor)

Sabrina Fair

COLUMBIA

Little Giant
Black Knight (Warwick Prod., Technicolor)

REPUBLIC

Johnny Guitar (TruColor)

INDEPENDENT

The Sea Demon (Zalo Alto Prod., Mexico, Wide-Screen)
Bronco Apache (Hecht-Lancaster Prod., U.A. release, Technicolor, Wide Screen)
Americano (Moulin Prod., U.A. release)
Duel in the Jungle (Moulin-Assoc. British, Technicolor)

UNIVERSAL-INT'L

Tanganyika (Technicolor)
Drums Across the River (Technicolor)
Johnny Dark (Technicolor)
Black Lagoon (3-D)

MGM

Panther Squadron (Anasco Color)
True and the Brave (Technicolor)

WARNER BROS.

A Star Is Born (Technicolor, CinemaScope)
Them! (3-D, Warner-Color)
Murders in the Rue Morgue (3-D, Warner-Color) (formerly "Phantom Ape")

PARAMOUNT

Legend of the Ince

who release their product through United Artists, began filming "War Clouds," directed by Lesley Selander, with a cast that includes Rory Calhoun, Peggie Castle, Warner Anderson, Noah Beery, Rita Moreno, Peter Gregees and Lee Van Cleef among others.

Industry Essays in New Lasky Book

Several articles of interest to the motion picture industry are contained in the new book "The American Legion Reader," edited by Victor Lasky and published by Prentice-Hall. The Motion Picture Alliance in Hollywood has purchased 1,000 copies of the book. An essay on Charles Chaplin by Mr. Lasky is in the book.



"Thoroughly satisfying!"
- M. P. DAILY

"Excitement and action a-plenty!"
- SHOWMEN'S T. R.

"Should give okay account of itself!"
- VARIETY

"The action fan will get his 'kicks'!"
- M. P. HERALD

"Hard-hitting, suspenseful!"
- DAILY VARIETY

"Holds attention constantly!"
- FILM DAILY

"Solid grosser!"
- HOLLYWOOD REPORTER

Another **UA**
BIG ONE
thru...

FILMED IN VIVID
PATHE
COLOR!

AUBREY
SCHENCK
presents
WAR PAINT

in PATHE COLOR • starring ROBERT STACK • JOAN TAYLOR • CHARLES MCGRAW with PETER GRAVES
A K-B PRODUCTION • Produced by HOWARD W. KOCH • Screenplay by RICHARD ALAN SIMMONS and MARTIN BERKELEY • Directed by LESLEY SELWYER

WAR PAINT

LATE FEATURE REVIEW

How to Marry a Millionaire

20th-Fox—CinemaScope Scores Again!

(Color by Technicolor)

Perhaps of greatest moment and significance in an evaluation of "How to Marry a Millionaire" is the examination of what CinemaScope, of which this is the second prime example from 20th Century-Fox, does to or for or with the story and its production.

Let it be said here and now, and for all to take heed, that Spyros Skouras' favorite off-spring in motion picture technique scores decisively, even brilliantly, in chief support of a tasty, smart and scintillating comedy of gals, guys and millions. To say it differently, the CinemaScope process takes a good, happy, laugh-laden film yarn, which is a good, good film in its own right without benefit of technical difference, and makes of it, viewed as a rounded piece of entertainment, a decidedly outstanding item of screen merchandise. It should make any exhibitor in the land only too happy to stay up late standing at the door to smile back at the patrons as they smile their way out of the theatre.

It may well be said that this picture is the acid test for CinemaScope, since in the initial venture, "The Robe," the subject matter was such as to lend itself most readily to such sweep and wide scope as the new process provided in full measure. There was general acknowledgement that the process succeeded most admirably in "The Robe." But "How to Marry a Millionaire" was quite literally a different story entirely, being the kind of material for which one might well say: this needs no wide effects, this doesn't even need color. But to appreciate what the process and incidentally the color by Technicolor, does for the material, you've got to go see it for yourself, and if you don't, this writer is wasting time and paper.

In this masterly utilization of technical skills at hand, credit by the fistful must be thrown at all concerned. Nunnally Johnson produced, and the whole result is his reward. Jean Negulesco directed, and with such consummately clever use of his materials, human and otherwise, that he may long rest on these laurels. In the screenplay is quite often detected the fine Nunnally hand of Mr. Johnson, from way back a man possessing a way with a word, or a phrase, or a piece of business to bring a laugh or a chuckle. Plays, it is said, by Zoe Akins and Dale Eunson, and by Katherine Albert formed the story base.

A most unusual and effective opening and closing device is the picturization of the full 20th-Fox studio symphony orchestra, under the direction of Alfred Newman, playing his composition, "Street Scene," which establishes the mood music for the film. The conclusion of the composition blends into the main title and credits, and we're on our way. The orchestra on stage again wraps up the film at the end.

The cast is a marquee mechanic's delight and an exhibitor's bonanza bait. Take a look: Marilyn Monroe, Betty Grable and Lauren Bacall are three delicious little babes from Model-land, prettily predatory creatures if ever you saw some, out to hook, wrangle, snare, trap, trip or otherwise capture a Dad with Dough, and incidentally to amass a million in the process. And as the trio of beautiful bandits pursue their merry way, with headquarters in a magnificent New York apartment, the CinemaScope camera, with a natural ease which has made this such an effective production job, slides across the screen breath-taking views of New York, from close up and afar, and incidental scenes in snow-covered mountains and from planes a-landing on broad and lengthy air strips. None of it seems to be dragged in, which is one of the secrets of this success.

David Wayne, Rory Calhoun and Cameron Mitchell are the three "men in their lives," and they all, and inclusive of the total support, do excellently well; William Powell and Fred Clark rating special mention. The peregrinations of the three girls, under the generalship of Miss

Bacall, fresh from Reno, with Miss Grable having a real "way" with her, and Miss Monroe blind as a bat without the glasses she refuses to wear, makes for as delicious a set of situations and dialogue as you—or your patrons—will want.

It's fun every bit of the way, with the running time tearing by unheeded, and an occasional "Oh" and "Ah" as magnificent scenic effects unfold via CinemaScope. The payoff as might be expected, finds Miss Grable marrying a poor but handsome forest ranger in northern Maine, where she had gone when wealthy Clark invited her to his "lodge" and she thought it was an Elks Convention; Miss Monroe hooking onto an income tax dodger who needs glasses as badly as she does; and Miss Bacall, finally falling for a guy she thought had nothing, and was a heel, turning out to be the soul of honor and sole heir to a couple of hundred millions.

That's that, but it's not in the telling, believe us, it's in the seeing, and it's money in the bank for exhibition all the way down the line, as CinemaScope bats a thousand in major league entertainment.

Reviewed at screening at home office, where a knowing audience really loved it. Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, November, 1953. Running time, 96 minutes. PCA No. 16443. General audience classification.

Pola	Marilyn Monroe
Lozo	Betty Grable
Schatz Page	Lauren Bacall
Freddie Denmark	David Wayne
Eben	Rory Calhoun
Tom Brockman	Cameron Mitchell
J. Stewart Merrill	Alex D'Arcy
Waldo Brewster	Fred Clark
J. D. Hanley	William Powell
George Dunn	Percy Helton
Robert Adler	Harry Carter
Tudor Owen	Maurice Marsac
Emmett Vogan	Hermine Sterler
Abney Mott	Rankin Mansfield
Ralph Reid	Jan Arvan
Iris Goulding	Dayton Lummis
Van Des Autels	Eric Wilton
Ivan Triesault	Herbert Deans
George Saurer	Hope Landin
Tom Greenway	Charlotte Austin
Merry Anders	Ruth Hall
Jane Liddell	Beryl McCutcheon
Lida Thomas	James F. Stone
Tom Martin	

To Reissue "Pinocchio" in Boston in February

"Pinocchio," Walt Disney feature released by RKO Radio, will be reissued, with opening scheduled for the school holiday week in February in Boston, it was announced last week by Irwin Ludwig, Disney sales executive. The Boston campaign will be backed by extensive television exploitation, Mr. Ludwig indicated. He said that "Beavery Valley," the Disney "True Life Adventure" subject, also will be available for exhibition in February. Leo Samuels, world sales supervisor for Disney, and Mervin Houser, director of advertising and publicity for RKO Radio, were in Boston last week to set up details on the opening.

Preleases for "Line"

RKO's "The French Line," musical in color by Technicolor, starring Jane Russell and Gilbert Roland, has been set for pre-release engagements on Christmas day in Dallas, Fort Worth, Houston and San Antonio.

"Robe" Over \$6,000,000

Twentieth Century-Fox's "The Robe," the first CinemaScope production, passed the \$6,000,000 gross mark last weekend, "playing to record crowds" in 55 first engagements and "establishing itself as the biggest hit in film history." This figure, which does not include taxes, is the highest accumulation of film earnings for a six-week release period," it was said.

The company reported that the picture has shattered previous all-time records in every key theatre in which the picture has opened.

Openings of "The Robe," at seven domestic and Canadian theatres last weekend were turned into impressive civic events. Theatres staging the openings were the Tivoli, Chattanooga; Tennessee, Knoxville; Kearsse, Charleston, W. Va.; Keith, Dayton, Capitol, Vancouver, British Columbia; Regent, Baltimore, and Caroloina, Charlotte, North Carolina.

Radio Promotions for "Millionaire" Opening

A heavy radio advertising campaign on 20th Century-Fox's "How to Marry a Millionaire," totaling more than 335 spot announcements, was launched Monday in New York. The campaign will continue through the opening week of the picture following its twin debut Monday at Loew's State and Brandt's Globe theatres on Broadway. The saturation promotional barrage will be concentrated on the leading independent stations WNEW, WINS, WMGM and WMCA and will see a lineup of eight different announcements, running from station breaks to full one-minute messages.

Lawrence Bearg Dies; Canadian Veteran

TORONTO: Lawrence I. Bearg, 53, general manager of the western division of Famous Players Canadian Corporation, died in the Mount Sinai Hospital November 1 after a long illness. He was born in Springfield, Mass., and educated at Boston University. He became associated with the old Paramount—Famous Players Lasky organization. In 1930 he came to Canada at the request of J. J. Fitzgibbons, who had become its director of theatre management the previous year. He is survived by his widow, the former Florence Lyons; two sons, Hugh Lyon and Stephen Arthur Bearg, both of Toronto.

Charles Segall

PHILADELPHIA: Charles Segall, veteran local exhibitor, died in the University of Pennsylvania Hospital, October 28, after a short illness. He was a past president of the Motion Picture Exhibitors of Pennsylvania, New Jersey and Delaware, and a member of the Variety Club. His wife, a son and a daughter survive.

**METROPOLITAN THEATRE
HOUSTON, TEXAS**

NOW PLAYING

20th-Century
Fox's

**The
Robe**

COMING NEXT

ALLIED ARTISTS presents

MARK STEVENS in

Jack

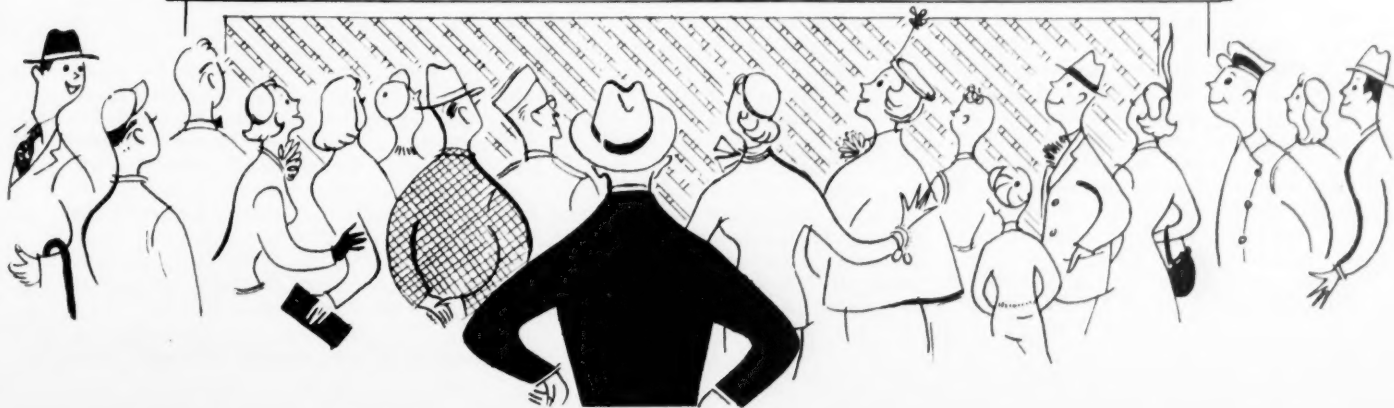
SLADE

with **DOROTHY MALONE**
Barton MacLane • John Litel

A LINDSLEY PARSONS Production

Associate Producer JOHN BURROWS

Directed by HAROLD SCHUSTER Written by WARREN DOUGLAS



Loew's Gets Divorcement Extension

WASHINGTON: The Justice Department has agreed to extend from February 6, 1954, to August 31, 1954, the deadline for Loew's to complete the first phase of its divorcement.

Under the original decree, the company was to have set up a new theatre company and to have transferred all theatre assets to that company by February 6, 1954. Loew's asked the Department to extend the deadline at least until the end of 1954 and possibly longer, but the Justice Department refused that long an extension and finally the August 31, 1954, compromise was set.

Justice officials said a main reason why the company asked the postponement and why the Government agreed to give it was that a company retirement plan goes into effect March 1, 1954. Loew's declared that many key employees were expected to retire on that date, and that the loss of these workers would be particularly damaging if it came right on the heels of divorcement, before new workers could be trained as replacements.

The August 31 date also seemed a natural one, Justice officials explained, because that is the end of Loew's fiscal year.

Justice spokesmen emphasized that no other deadline is affected by the postponement. Specifically, they said, there is no change in the February 6, 1955, deadline for completing the actual distribution of stock in the new company to Loew's stockholders. Loew's has asked for no extension in this deadline, it was declared.

A provision in the decree states that if Loew's cannot complete an equitable refinancing of its funded debt between the two companies by February 6, 1955, it can ask the New York Federal Court to retain all stock in the theatre company until February 6, 1957, provided the Federal Court appoints and governs half of the Loew's directorate during that period.

Allied Artists Starts National Sales Drive

Morey R. Goldstein, Allied Artists vice-president and general sales manager, and managers of the company's 30 domestic exchanges, this week opened the Branch Managers National Championship Drive. In each branch area the drive will bear the name of the manager of that branch. "Jack Slade," the Lindsley Parsons-John H. Burrows production starring Mark Stevens, will be the kick-off picture. The company's 30 domestic branch offices have been divided into three groups, the winning manager in each group to receive a prize of \$1,500 and his salesmen and bookers to receive a bonus of two weeks' salary. Cash prizes for runners-up will also be awarded. The drive will close January 29, 1954.

Telemeter Goes To Public

25

25

25

A test of pay-as-you-see television will be conducted starting November 14 in Palm Springs, Cal., by the International Telemeter Corp. The first announcement to the public appeared in this three-quarter page ad in the "Desert Sun" last week. Dominating the amusement page, it was surrounded with theatre advertising. Recent feature pictures from all but one of the major companies will be used for the test.

NEW... FIRST RUN MOVIES AT HOME!



NOW! VIA TELEMETER

Since the beginning of the people have dreamed of the time when new first run full length motion pictures could be available on the TV screen of their living rooms with no interrupting commercials and with a full program including recently, cartoons and short subjects. All these things are now possible with the pay-as-you-see method for the public to pay for each picture program. Obviously, the TV screen is being used to the best advantage.

Some of the pictures in this program picture, only to be complete. Beginning November 14th the public in Palm Springs will be the first to see this exciting new program every night after 8:00 PM. The new via Telemeter.

Motion pictures will not be the only program available. There will be live TV, news, and other exciting events as well as new special events from time to time to be continuing broadcast.

Call Today
Regarding Installation!

Palm Springs Community Television Corporation

A SUBSIDIARY OF INTERNATIONAL TELEMETER CORPORATION
192 SO. INDIAN Palm Springs 5162

Patrons to Decide on Best System, Isaac Declares

The screen processes which get the highest level of emotional response from the audience will survive, Lester Isaac, general sales manager of exhibition for Cinerama, predicted in New York last weekend. In an address before the Newspaper Women's Club, he traced the revolution in techniques which he said was ushered in by "This Is Cinerama." He said the public would choose the process it likes best and the choice need not be for one system, but a multiplicity or a combination of systems.

Streibert Outlines Overseas Program

WASHINGTON: The head of the Government's overseas information program said there would be more room in the future for private industry to work with the program. Theodore C. Streibert, director of the U.S. Information Agency, made the statement as he and President Eisenhower announced their objectives for the program.

They said the agency's overseas efforts would in the future avoid any "propagandistic tone," and would instead concentrate on "objective, factual news reporting and appropriate commentaries, designed to present a full exposition of important U.S. actions and policies, especially as they affect individual countries and areas." The emphasis, Mr. Streibert said, would be on "the community of interest that exists among

freedom-loving people," and activities will be pinpointed "on fewer but more vital" programs.

"Under these more clearly defined objectives," Mr. Streibert said, "there will be greater opportunity for us to use the resources of patriotic private American business and non-governmental groups in support of the information program. Private groups have given splendid support in the past, and we plan an intensive drive to further increase this support and thus multiply the effectiveness of the program."

Shea Circuit Discusses New Process Business Effect

Six Shea circuit houses now are installing CinemaScope equipment. They are the Colonial, Akron, O.; Paramount, Youngstown, O.; Shea's, Erie, and Fulton, Pittsburgh, Pa.; Shea's, Jamestown, N. Y.; and State, Manchester, H. H. Many of the other houses already have all-purpose screens. The statistics came out during the general meeting of Shea managers at Pittsburgh last week. CinemaScope for the small town was a matter of much concern. Gerald Shea, president, said his company is co-operating with 20th-Fox but also proceeding cautiously. Resistance to advanced admissions was noted, especially in showing 3-D, where cost of the glasses, hidden or disclosed, was an advance. Discussed throughout the meeting was showmanship, including its corollaries, good housekeeping, exploitation, advertising and goodwill.

The National Spotlight

ALBANY

The Menands drive-in, directed by Joe Miller, former Columbia Pictures branch manager, was the first area theatre to play "House of Wax" in 2-D. Rain made it difficult to gauge the 2-D drawing power of the film. The Auto-Vision, East Greenbush, operated by Alan Iselin, was the second to show it in the traditional process. . . . The Troy, in predominantly Catholic Troy, spotlighted, via newspaper and marquee advertising, that "Little Boy Lost" received a Christopher Award. . . . Visitors: Edward L. Fabian, Bernard Brooks, Louis R. Golding, Ben Perse, Fred Haas and Earl Wingart, New York; Louis W. Schine, Donald Schine and Ray Pollack, Gloversville; Phil and Dan Baroudi, North Creek; Geraldine Van Ornam, Willsboro.

ATLANTA

Ed Strange, Jewell theatre, Gordon, Ga., was in booking. . . . Ted Musson has been appointed manager of the Grand theatre, Winter Haven, Fla. He replaces J. J. James, who goes as manager of the Twinkle Star drive-in, same city. . . . The Straub theatre, Wiggins, Miss., under the managership of Bill Straub, honored the scouts of Stone county by admitting all scouts in uniform free to the showing of "The Scoutmaster." . . . Marshall Fling, U-I head booker, Jacksonville, Fla., with the family has returned there after a vacation in Sandersville, Ga. . . . Grover G. Partee, manager of the Starlight drive-in, Atlanta, died at his home. . . . E. J. Hunter, Colquit theatre, Colquit, Ga., was in with friends. . . . Jinny Bello, Astor's Atlanta special sales representative, on a trip to Florida.

BOSTON

Louis W. Richmond has purchased the property housing the Kenmore theatre for a reported \$80,000, from the estate of the late Louis Rothenberg, et al. Richmond, who has been the lessee for the past ten years, is well known in the exhibitor field. For 20 years he was executive assistant to E. M. Loew and prior to that had been general manager of other circuits in this area. . . . Frank Vennett, manager for New England Theatres at the Paramount, Rutland, Vt., is in Rutland City Hospital for the amputation of his left leg, caused by gangrene. . . . Charlotte Cutler, secretary to Herman Rifkin, is engaged to marry Eli Handelman of Dorchester. . . . Edward X. Callahan, Jr., former 20th-Fox salesman, has resigned to join ZIV, selling films for TV, with his territory New England. He is the son of E. X. Callahan, Sr., now retired.

BUFFALO

Buffalo's second CinemaScope attraction, "How to Marry a Millionaire," will go to the Century theatre, starting Nov. 10, ac-

cording to an announcement by Robert T. Murphy, manager of the UA circuit house. . . . WBUF sales manager Pat Swift reports his son recovering from serious burns suffered while playing around a leaf fire near his Eggertsville, N. Y. home. . . . Harry Altman, operator of the Town Casino, hurried to New York last week to sign up Julius LaRosa for a personal appearance in the "near future." . . . "Martin Luther" now is being shown at Shea's Teck and it is learned here that the Rev. Martin O. Dietrich, pastor of the Lutheran Church of the Ascension in Snyder, N. Y., a Buffalo suburb, acted as liaison between America and Germany in making the production possible. . . . John A. Kane, formerly associated with the Schine, Stanley Warner, and recently with Cohen & Slotnick in Rochester, is the new manager of the local Cinema.

CHICAGO

Joe Doyle has been appointed manager of Lambert and Felix' Adelphi theatre, Chicago. . . . Clarence Jalas of the Operators' Union is sojourning in Florida. . . . Variety Club of Illinois quarters were kept open

WHEN AND WHERE

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

November 15-17: Annual convention, Motion Picture Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 22: 26th annual dinner, Tent No. 1, Variety Club of Pittsburgh, Hotel William Penn, Pittsburgh.

November 22-24: Annual convention, Theatre owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

February 2-4: National Drive-in convention, Netherlands - Plaza Hotel, Cincinnati, Ohio.

all day Sunday during the TOA convention and TESMA-TEDA trade show. . . . James Coston, well-known Chicago exhibitor, has been appointed to the mayor's committee for the dinner honoring the King and Queen of Greece at the Conrad Hilton Hotel Nov. 10. Van Nomikos, vice-president of Allied Theatres of Illinois, is chairman of the committee to greet the royal couple at a formal reception in the Civic Opera House; S. J. and James Gregory also are on the reception committee. . . . John Courtesy has resigned from his position as manager of the Kim theatre, Chicago, after three years' service. . . . Jerry Field, former manager of the Liberty, is attending Roosevelt College and handling public relations for the school's student activities.

CLEVELAND

"From Here to Eternity" chalked up an all-time record of seven weeks at the 3,300-seat RKO Palace theatre where it reportedly grossed over \$140,000. Record run of four weeks was previously held by "Peter Pan." . . . "How to Marry a Millionaire," second CinemaScope picture released, is booked to open Nov. 11 at the 3,000-seat S-W Allen theatre. . . . Henry Hellriegel, theatre contractor, has moved to Cleveland from Youngstown where he constructed and supervised construction of the Wick drive-in hotel. . . . P. E. Essick, of Modern Theatres, and Herb Ochs, with their wives, were in Canada on a combined business and pleasure trip during which Ochs put the finishing touches to the closing of his drive-in theatres. . . . "The Robe" was the subject of Rabbi Barbett Brickner's sermon at the Euclid Ave. Temple last Friday night. . . . Howard Reif, of Modern Theatres, left for his Miami winter home where his mother preceded him.

COLUMBUS

Livingston, East Side neighborhood of the Fred Rowlands circuit, is the first local suburban house to install an Astrolite wide screen. The screen measures 18 feet six inches by 30 feet. . . . Target date for completion of the city's first municipal parking garage is next October 1. . . . New 550-car parking garage has been opened by the Lazarus store at Rich and Front streets, near Loew's Ohio and RKO Grand theatres. . . . Ernest Emerling was here for the opening of the 3-D test engagement of "Kiss Me Kate" at Loew's Ohio. . . . Ohio Public Utilities Commission will hold hearings here November 18 on the Huntington-Cincinnati Trucking Co. rate case. . . . "Mogambo" went into a second week at Loew's Broadway, a big first week. . . . Joseph Rastaf, representative of the Council for 3-D Progress, and Lewis Chubb, engineer for Polaroid Corp., were in town for the opening of "Kiss Me Kate."

(Continued on following page)

DENVER

Fire broke out in the booth of the Theatro Estaca, Lovington, N. M., just opened two weeks previous, burned seven reels of film. Henry Inouye, of Service Theatre & Supply, spent several days cleaning up the equipment. . . . Fred C. Paloski, Universal booker at Salt Lake City, has switched to Lippert Pictures there, succeeding Art Proctor, who had resigned. . . . Harold Green, Columbia branch manager, Salt Lake City, was in for a sales trip, conferring with Robert Selig, Fox Inter-Mountain buyer. . . . Bruce Marshall, Columbia salesman, is still in St. Luke's hospital, where he is recuperating from two operations on one of his eyes. . . . Harold Copeland, RKO salesman, has been promoted to sales manager of the Chicago exchange.

DES MOINES

A program to provide small communities with motion pictures of the art theatre type was outlined at a recent Central States Theatre Corp. meeting in Des Moines. Films of operas, foreign features and others not normally shown in the small town theatre would be available on an advance season ticket basis similar to that used by community theatres and concert series. . . . Four more Iowa theatres have announced plans for installation of CinemaScope screens. They are the Roxy at Armstrong, the Clarion at Clarion, the Oelwein at Oelwein and the Strand at Richland. . . . Evabell Hubbard, assistant manager of the Watts and Osage theatres at Osage, has been named employee of the week by the Osage Chamber of Commerce. . . . "From Here to Eternity," which has been doing smash business at the RKO Orpheum, was held over for a third week. . . . Drive-ins throughout the state are having a long season due to the unusual mild and dry weather.

DETROIT

Long runs seem to be the vogue here with records being set in several first run houses. . . . Longest run for a standard picture is "From Here To Eternity" now in its tenth week at United Detroit's Madison. "The Robe" is doing the fifth week at the Fox and "Mogambo" the fourth at the United Artists. . . . "Torch Song" goes into its third at the Adams. "This Is Cinerama" totals 33 weeks. . . . Wally Heim has been in helping Howard Pearl blow horns for United Artists. While Pearl handled "The Joe Louis Story" Heim has been on "Sabre Jet" to follow in the Broadway Capitol. . . . Joe Lee has been studying modern engineering in New York. He's now back in 20th Century-Fox's office. . . . George W. Craig, 80, head electrician at the Shubert theatre was badly hurt in a backstage fall. Craig is considered the historian of theatre in Detroit.

HARTFORD

"The Robe" has been scheduled for four Connecticut openings this month. State premiere will be held Nov. 11 at Loew's Poli, New Haven, to be followed by Nov. 19 booking at Loew's Poli, Hartford, and Nov. 25, Loew's Poli Majestic, Bridgeport, and Loew's Poli, Waterbury, according to Harry F. Shaw, division manager, Loew's Poli-New England Theatres. . . . Abraham J. Bronstein, Hartford, has filed an application with State Police Commissioner John

CAPE BRETON EXHIBITOR, 85, HAS NO IDEA OF RETIRING

ST. JOHN, N. B.: At 85, J. S. Liscombe, owner of the Royal in Dominion, N. S., on Cape Breton Island, has been improving his theatre. He has re-seated, installed new sound, a new heating layout, and air-conditioning.

Mr. Liscombe is now devoting all his business attention to operating the Royal. Previously, for about 40 years, he had been holder of several offices in the town government of Dominion in the soft coal mining belt. The improvements to his theatre have led the Town Council to officially praise him for the improvements. While he was a town official, including the post of magistrate, he devoted his nights to the theatre, with a daughter in charge daytimes.

All the town residents look on the Royal as a semi-official institution and it's veteran owner-manager likewise. There is only one exhibitor in the world older than J. S. Liscombe, it is believed, and he, singularly, resides in the province of Nova Scotia. He is Samuel Herman who in early December will be 89, and is managing the Capitol theatre at Lunenburg, N. S. According to Mr.



J. S. LISCOMBE

Liscombe, a person is as old or young as he or she feels. As for retiring, he has not even considered it.

Kelly for authority to build a drive-in theatre at South Windsor, Conn. . . . The 1,800-seat Court Square theatre, Springfield, Mass., operated by Sam Wasserman of New Haven, has resumed Friday-through-Sunday vaudeville. . . . The 1,160-seat Parsons theatre, Hartford, downtown legitimate playhouse, has started a distinguished films policy, to fill in dark weeks between stage attractions.

JACKSONVILLE

Herman M. Levy, TOA counsel, New Haven, Conn., is expected to participate in the business sessions of the annual gathering, Motion Picture Exhibitors of Florida, in this city Nov. 15-17. . . . Personnel of Paramount branch offices, under Ed Chumley, manager, took part in "Oscar Morgan Week," honoring Paramount's short subjects and newsreel sales manager. . . . The Warner staff was campaigning for "So Big," which opened locally at the St. Johns. . . . J. Bob Pettigrew, Benner Box Co., Miami, called on theatre men and supply houses. . . . After a trip through his territory, Walt Woodward, Wil-Kin Theatre Supply, was back in town. . . . A visitor at booking offices was Hugh G. Martin, Sr., head of Martin theatres, Clermont, Fla. . . . Hal-lowe'en exploitation here was outstanding this year.

KANSAS CITY

Circuit heads, circuit house managers, and exhibitors in more than the usual number for a trade screening, were guests at the 2-D and 3-D showing of "Kiss Me Kate" at the Midland October 27. . . . C. E. (Doc)

Cook, Maryville, Mo., exhibitor, is chairman for theatres of the "March of Dimes" campaign in Missouri. . . . Explaining their own business lag, merchants in many lines this week blame the United Funds campaign that takes the time of several thousand workers, deducts from spending budgets of scores of thousands. . . . Elmer C. Rhoden, Sr., head of Fox Midwest, is a director of the American Royal Live Stock and Horse shows, the annual event recently held in Kansas City, and is credited with suggestions, from a showman's point of view, that have helped materially in the success.

LOS ANGELES

Ray Richman, former owner of the Pico theatre and now a salesman for National Screen Service in San Francisco, became the father of a baby girl. . . . Russell Downing, president and general manager of New York's Radio City Music Hall, took off for Gotham after an extended stay. . . . Local participation in the fund-raising campaign for the Will Rogers Memorial Hospital at Saranac Lake, N. Y., was inaugurated at a meeting held under the auspices of Abe Swerdlow, U-I branch manager and distribution chairman for the drive, and Milton Hossfeld of the Gamble-O'Keefe circuit, exhibition chairman. The guest speaker was Ken Derby, former Paramount salesman who was a patient of the hospital for three years. . . . In from San Francisco to check on the operation of his Orange theatre was Norman Goodin. . . . Back from a fishing foursome were Norman Newman, Ralph Carmichael, Judy Poynter and "Chuck" Newman.

(Continued on opposite page)

MIAMI

After a summer closing, the Cameo reopened November 7, freshly redecorated with a new color scheme, according to Roy Schechter of the Wometco office. Gene Race resumes as manager. . . . The Variety reopened after renovations and installation of wide screen and is now managed by Larry Ifshin. . . . A live hero, 14-year-old Mike Berenguer, who rescued a drowning 3-year-old boy, was guest of honor at the Shores for the opening of "The Scoutmaster." The hero boy scout received the Honor Scout Award Trophy from Mayor S. D. Phillips of Miami Shores. . . . Claughton's has a new receptionist, Margaret Brieg. . . . Wometco's Art Department added Robert McGuire to the staff, but he continues as poster room clerk.

MEMPHIS

A \$40,000 fire almost completely destroyed Ritz theatre, New Albany, Miss., owned and operated by Flexer Theatres, Inc., Memphis. David Flexer, owner, said about half the loss was covered by insurance. . . . New attendance records are being established by "The Robe," at Malco after three full weeks. . . . A group of Memphians, including N. B. Blount and L. A. Mitchell, from Monarch, and R. L. Bostick and C. C. Bach, from National Theatre Supply, are attending the TESMA convention in Chicago. . . . Robert Kilgore, salesman, Paramount, is recovering at Baptist Hospital from injuries received to a leg when he fell from a chair in his Memphis home while trying to swat a mosquito. . . . K. K. King, owner, was set to re-open his Plaza theatre, Searcy, Ark., Nov. 1. . . . Tom Robertson, owner, Poppers Supply Co., is back at work after a week's illness from a virus infection.

MILWAUKEE

The Milwaukee premiere of "The Robe," October 29, at the Fox-Wisconsin, played to a packed house including most exhibitors from town and many from throughout the state. . . . For the second time Albert Golden, MGM salesman here, won an award for the outstanding film salesman in the middle-west. . . . Louie Orlove announced, that Wisconsin and Upper Michigan exhibitors that win in MGM's "Lucky 7" showmanship contests, will be presented with their awards by the local MOTION PICTURE HERALD correspondent, Betty LaVerne. . . . Towns in Wisconsin that are now affected by TV are breaking records with "Mogambo." The towns include Green Bay, Oshkosh, Kenosha, Madison. . . . Mr. Orlove's secretary, Rosemary Dentice, will become a Mrs. on January 30. She plans on remaining as Louie's secretary. . . . Harry Karp, booker for Eskin Theatres, was recently married.

MINNEAPOLIS

"Martin Luther" has been set for a return engagement in Minneapolis and will open at the Century Nov. 13 at advance admissions with a \$1.20 top. The film also will open first run at the Riviera, St. Paul, Nov. 18. . . . "Those Redheads From Seattle" opened at the Riviera in 2-D in line with Paramount's new policy. . . . The Navarre drive-in at suburban Lake Minnetonka was the last of the Twin Cities outdoor stands to close for the season. . . . Ben Fish, Samuel Goldwyn's brother, was in representing Samuel Goldwyn Produc-

tions. . . . Abe Bernstein, 20th-Fox exploiter out of New York, was in helping on campaigns for "The Robe" in the territory including Minnesota Amusement Co. situations in Minnesota, North Dakota, Iowa and Wisconsin. . . . C. J. Dressell, RKO branch manager, was in Milwaukee for conferences with the Swirnoff and Marcus circuit.

NEW ORLEANS

Warner Bros. district manager W. O. Williamson, Jr. was at the local exchange. . . . Star drive-in, Monroe, La. closed for the winter months. H. G. Proffit associate owner said that it will re-open in the spring under the name of Columbia Road drive-in theatre. . . . Billy Fox Johnson advised that the opening of Fox, Marksville, La. was postponed to November 4. . . . William H. Murphy, Jr. manager and Raymond Gremillion, sales and service representative, Southeastern Theatre Equipment Co.; W. A. Hodges, Hodges Theatre Supply; G. Y. Harrell, Jr., Manley, Inc. attended the TESMA-TOA trade show in Chicago, Ill. Also Tom Neely, Sr., manager National Theatre Supply. . . . Russell Callen, Associated Buying and Booking Service, is back at his desk after a week's illness. . . . Tom Watson's Lyric, Ellisville, Miss., has been recently remodeled and equipped for 3-D and wide screen presentations.

OKLAHOMA CITY

New movie identification cards for junior and senior high school students should be ready for distribution by mid-November, Mrs. J. C. Davis, city PTA council president said. On the back of the cards is this pledge written by representatives of all the student councils "In appreciation of the privilege granted me by the theatre owners of Oklahoma City, I agree to obey the rules of the theatres and to show my card upon request. I will not permit others to use my card. . . . "Mogambo" is being held over for the second week at the Warner theatre. . . . "The Robe" is being held over for the third week at the Criterion theatre. . . . The Rogers theatre, had a Kiddies Halloween Costume Contest Saturday morning. . . . George Cain of Arkansas City has opened the Tiger theatre at Ralston, Okla., and announced shows for November.

PHILADELPHIA

Distribution of "Martin Luther," handled out of New York for its opening here, goes to Screen Guild for the local area after its current run at the Stanton. . . . Nat Abe-love, veteran exhibitor, leaves as manager of the Exchange Finance Co., industry loan company, with Robert S. Marcus becoming vice-president of the company and Frank J. Vandenberg joining the company as manager. . . . Motion Picture Associates held its annual meeting in the RKO projection room. . . . The Max Hess Foundation donated the Towne, Allentown, Pa., to the Civic Little Theatre group there as its permanent playhouse. . . . The Dillsburg, Dillsburg, Pa., reopened under the new management of Fred N. Ramsey. . . . John Turner, United Artists district manager, reported that the local branch is looking around for new quarters. . . . Joseph Singer was installed as commander of the Philadelphia Variety Club's American Legion Post, succeeding Jack Harris. . . . Theatre manager Paul Resnick joined the theatre maintenance

division of the Sawbell Lumber Co. . . . William Comerford was appointed chairman of the theatre division for the Community Chest campaign in Scranton, Pa. . . . The Anthony Wayne in suburban Wayne, Pa., announced the inauguration of the "Curtain at 8:30" art film policy every Tuesday evening.

PITTSBURGH

Erie and Wheeling are the next two area towns to open "The Robe" Nov. 11. . . . The second CinemaScope film, "How to Marry a Millionaire" to open at Fulton Nov. 10. . . . Large turnout of exhibitors for Metro's 2-D and 3-D screening of "Kiss Me Kate," with the 2-D version favored by the majority. . . . Arthur Manson, ad-pub director of Cinerama, appointed Adele Sedler as his assistant. . . . "Mogambo" is in its fourth downtown week at Ritz. . . . The Stanley is one of the first theatres to sneak preview Mayer-Burstein's "Little Fugitive."

PORTLAND

Evergreen's Paramount theatre was turned over to M. Mesher, president of the Oregon Paramount Corp., Nov. 1. Hands changed at the 3,400-seater without fanfare. . . . Evergreen's Mayfair theatre has been cleared out and actual operation begun on the complete overhaul job. . . . Paramount manager, Oscar Nyberg, will be moved to the Mayfair—to be renamed the Fox. . . . Mayfair manager, Herb Royster, has been moved to the 2,000-seat Oriental. . . . Orpheum assistant manager, Bob Hassol, has become engaged to Paramount cashier Mary Ellen McGuire. . . . UI district sales manager, Barney Rose, is in town. . . . Paramount field man, Walter Hoffman, also here. . . . Only one double bill at regular prices is in town.

PROVIDENCE

"Those Redheads from Seattle," 3-D film in Technicolor, was presented at the Strand, with prices upped to 60c for matinees and 90c for evenings. Children were admitted for 40c at all performances. . . . A special "red carpet" sneak-preview of "Little Boy Lost" was screened at the Strand in addition to the regular program. No extra admission was charged. . . . The Metropolitan once again opened briefly for a one-night stand of Slavenska and Franklin's Ballet Company. No word has been forthcoming as to the future plans of this house, one of the largest in the city. . . . "Mogambo" opened at Loew's State where matinee prices were upped to 74c and evenings to \$1.00. Children were admitted for 35c at all times. . . . The Rustic Drive-In offered "From Here to Eternity," and prices were upped to 85c. . . . Confusion, consternation and general dissatisfaction among theatre patrons has been voiced locally due to the constant jockeying of admission prices.

SAN FRANCISCO

Irving Ackerman plans to renovate and remodel the Regal (Market Street) when he takes over the house the first of next year. . . . The Sunset, owned by Mrs. H. J. Strohmeyer, now has wide screen installation. . . . The Robert Clark Agency is now booking for Paddock & Meisner's Kings drive-in, Armona. . . . It is expected "The Robe" will close here very

(Continued from preceding page)

soon, and open in Oakland, Fresno and Sacramento. . . . Rumor here is that Graham Kinslingbury, district manager, North Coast Theatres, will open his own public relations office when Cinerama takes over the Orpheum. The Orpheum was to shutter with the close of business November 5 and reopen with Cinerama Christmas Day. . . . "Julius Caesar" will open at the Stage Door, Christmas Day, for an exclusive Northern California run. . . . Away from the city are L. S. Hamm and Ted Galanter. Mr. Hamm, president, California Theatres Association and also an exhibitor, is in Chicago to attend TOA convention. Galanter, MGM western press representative, is in Los Angeles.

TORONTO

Annual dinner of the Canadian Council of Christians and Jews will take place Nov. 26. . . . Technical director for the National Film Board, Gerald G. Graham, was made a fellow of the Society of Motion Picture and Television Engineers during its convention in New York recently. . . . Originally a circus man, but latterly house manager for the Roseland and Academy theatres, New Glasgow, N. S., George Scott passed away at 79. . . . Honorary pallbearers at the funeral of Lawrence I. Bearg, western division manager, Famous Players, included J. J. Fitzgibbons, R. W. Bolstad, N. Perlmutter, David A. Cross, Morris Stein, Ben Geldsofer, Louis Rosenfeld and E. Tarshis. . . . Oliver Unger was a visitor to the city, as was Eddie Lachman, chief barker of the New York Variety Club tent.

VANCOUVER

Lorraine Lund, head usherette at the Capitol, is back at the theatre after a three months' leave of absence because of illness in the family. . . . Louis Anderson, who was in charge during her absence, returns to the candy counter. . . . Betty Singerman, Hastings cashier, is the mother of a baby girl, first child for the Singerman's. . . . The trade in Vancouver was stunned by the passing of Larry Bearg. The 52-year-old showman was British Columbia manager of Famous Players for 13 years before going east in 1946 as western division manager for the circuit. . . . Projectionists local 348 held a dinner-dance at the Flame Supper Club on November 1. . . . Charlie Kearns of the Lux staff is back from a Mexico vacation. . . . Plenty of theatre men were out for the hunting season through the territory.

WASHINGTON

Jake Flax, Republic branch manager, was at Johns Hopkins Hospital, in Baltimore, for a check-up. . . . William Michelson is now associated with Bernheimer Theatres, where he is handling publicity and exploitation. He was formerly with United Artists. . . . Allied Artists billing and cashiers departments have been transferred to Philadelphia. . . . New manager of the Arlington theatre is Millard Rigney. . . . Scott Kirkpatrick is the new assistant manager at the National theatre. . . . The Variety Club board of governors met November 2. . . . Ben Caplon, Columbia Pictures branch manager, recently returned from North Carolina. . . . Elmer Moore, Columbia head booker, passed his Red Cross first aid test, qualifying him for the rescue squad of the Forestville Fire Dept.

Rogers Hospital Committee Takes Over Lewis' Duties

Following the sudden death of Charles E. Lewis, publisher and executive vice-president of the Will Rogers Memorial Hospital, the directors met in New York last week and decided an executive committee will continue the hospital program as developed by Mr. Lewis during the past five years. Board members, presided over by Abe Montague, Hospital president, pledged that "by deeds and action" they would keep faith with Mr. Lewis. The Hospital's north wing hereafter will be the Chick Lewis Memorial Wing, and a bronze plaque will be erected.

Growing Use Of Cinecolor

HOLLYWOOD: The growing use of the Cinecolor process was underlined in Hollywood last week by an announcement that 21 productions using the process in 1953 either have been completed or will be in the process of completion in the next few months.

O. W. Murray, vice-president of Color Corp. of America, the Cinecolor parent firm, said from all indications, "this year will be the largest volume of footage to be processed in the history of Color Corp."

Following is a list of productions completed this year or to be completed in the next few months:

"Run for the Money," "Song of the Land," "Shark River," "Sabre Jet," "Riders to the Stars," "Untamed Mistress," "Royal African Rifles," "Top Banana," "Fighter Attack," "Pride of the Blue Grass," "Space Station, U.S.A.," "Challenge of the Wild," "Silver Dollar," "Hunters of the Deep," "Raau Tahiti," "I Was a Burlesque Queen," "New Faces," "War Clouds," "Captain Kidd and the Slave Girl," "Sitting Bull" and "Valley of Suspense."

Ambassador Cites Screen As Good Will Implement

HOLLYWOOD: American motion pictures were cited as an inspiration for friendship and understanding between this country and India by Ambassador Gaganvihari L. Mehta from India to the United States at luncheon in his honor at the Paramount studio last week.

Y. Frank Freeman, Paramount vice-president and studio head, and Don Hartman, executive producer, were hosts. "The motion picture is a potent influence in the promotion of international good will and understanding, and in this respect the American film industry can play, and indeed has played, an outstandingly important role. I look forward to increased cooperation between the American and Indian film industries, the two largest in the world," the Ambassador said.

"There has been recent evidence of such cooperation, such as the visit to the U. S. A. last year of an Indian film delegation under the auspices of the Motion Picture Association of America."

Brandt Is Honored at JDA Dinner

Approximately 1,000 representatives of the industry as well as civic and religious leaders were present at the Joint Defense Appeal dinner in honor of Harry Brandt, circuit operator, last Wednesday at the Waldorf-Astoria in New York.

Co-sponsors of the dinner were the motion picture division of JDA and Cinema Lodge of B'nai B'rith. The industry is helping raise New York's share of the \$5,000,000 needed to finance the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

William J. German, of W. J. German, Inc., is general chairman of the JDA division, while Max E. Youngstein of United Artists was dinner chairman. Al W. Schwalberg, of Paramount Film Distributing Corp., was dinner chairman for Cinema Lodge. Edward L. Fabian of Fabian Theatres is treasurer of the drive for the industry.

Mr. Brandt was presented a plaque "in recognition of his efforts in the fight to protect American democratic liberties."

A feature of the dinner meeting was a dramatic presentation titled "Target for '53," which depicted the problems of bigotry and discrimination prevalent in this country.

Edmund Waterman, co-chairman of JDA in New York, made the presentation to Mr. Brandt.

Altec Signs Installation Contract With Ampex

E. O. Wilschke, operating manager of Altec Service Corporation, has announced an exclusive contract recently signed between Altec and Ampex Electric Corporation.

Under the terms of the contract, negotiated between Mr. Wilschke and H. Johnston, general sales manager acting for Ampex, Altec has been accorded exclusive installation supervision of Ampex stereosound equipment in theatres throughout the United States.

Supervisory work has been completed on the Ampex installation in the Rivoli Theatre, Broadway, New York. Altec engineers are now performing these same duties in all Skouras theatres located in the metropolitan area, and at the California Theatre, San Jose, California.

December RKO Drive To Honor Kolitz

December has been designated Al Kolitz Month in the Rocky Mountain district of RKO Radio Pictures, which he heads. The goal is maximum bookings of RKO features and shorts. Mr. Kolitz went to Denver as district chief in 1947. Marvin Goldfarb, Denver branch head, is drive leader.

"What the Picture did for me"

Allied Artists

HIAWATHA: Vincent Edwards, Yvette Dugay—Pretty good but I think it could have been improved upon. Good Indian story, but somehow did not bring forth the beauty of the poem. It did draw though, so I won't complain. Played Sunday, October 11.—Mrs. Marcella Smith, Vinton Theatre, McArthur, Ohio.

MAZE, THE: Richard Carlson, Veronica Hurst—This 3-D subject would have been much stronger if they had put in some name star to help it along. The public don't seem to care for the 3-D subjects as they did at first. Played Wednesday, Thursday, Friday.—G. W. Hartmann, Armour Theatre, North Kansas City, Mo.

Metro-Goldwyn-Mayer

ARENA: Gig Young, Jean Hagen—This is the weakest of the 3-D pictures we have played. It was not as good as the average little western. Played on Sunday, Monday and Tuesday.—G. W. Hartmann, Armour Theatre, North Kansas City, Mo.

HALF A HERO: Red Skelton, Jean Hagen—Not much, either as entertainment or as to draw. Played Sunday, Monday, Tuesday, October 4, 5, 6.—A. Eliassen, Koronis Theatre, Paynesville, Minn.

KID FROM LEFT FIELD, THE: Dan Dailey, Anne Bancroft—Good picture, good draw. Even the girls enjoyed this story of a bum and baseball. Played Sunday, Monday, Tuesday, September 20, 21, 22.—A. Eliassen, Koronis Theatre, Paynesville, Minn.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—Excellent feature, color beautiful, acting very good—all in all a very enjoyable two hours' entertainment for young and old alike. Comments very good. Played Wednesday, Thursday, September 16, 17.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

Paramount

GIRLS OF PLEASURE ISLAND: Don Taylor, Leonid Kinskey—We had stiff competition the night we played this, and still it drew and people loved it. Received comments on it for several days. It is different from the run-of-the-mill pictures—risqué but not too much so, and still sweet. Should go over in any community. Played Wednesday, October 7.—Mrs. Marcella Smith, Vinton Theatre, McArthur, Ohio.

GREATEST SHOW ON EARTH: All Star Cast—Second time here in one year. Was very anxious to know how it would do—well, here's the results: Did wonderful again. Without doubt one of the greatest pictures ever made. For sheer enjoyment for all ages. I doubt very much if it has been equalled. Played Tuesday, Wednesday, Thursday, September 22, 23, 24.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

OFF LIMITS: Bob Hope, Marilyn Maxwell—Very good Hope comedy which was enjoyed by his fans here. Played Thursday, Friday, Saturday, October 15, 16, 17.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

OFF LIMITS: Bob Hope, Mickey Rooney, Marilyn Maxwell—We can even draw patrons if Bob Hope is in the newsreel, so when this fine feature came along, business was even better than we had hoped for. Hope and Rooney make a wonderful comedy team and all of our patrons went out laughing. The feature had a wonderful Saturday opening, with full houses all around, and continued to do excellent business for the balance of the run. Played Saturday, Monday, Tuesday, September 5, 7, 8.—Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.

OFF LIMITS: Bob Hope, Marilyn Maxwell—Good picture but failed at the box office. Played Tuesday,

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Wednesday, Thursday, September 8, 9, 10.—A. F. Peters, Bath Drive-In Theatre, Bath, N. Y.

PONY EXPRESS: Charlton Heston, Rhonda Fleming—A western in color that was not nearly as good as it could have been. Fair entertainment.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

RKO-Radio

MONTANA BELLE: Jane Russell, George Brent—Average western, and that's all. Am afraid if Jane Russell had not been in it, results would have been bad. However, it will get by on a weekend. Played Friday, Saturday, September 18, 19.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

NEVER WAVE AT A WAC: Rosalind Russell, Paul Douglas—This one I played quite late and had little hope for it—but it fooled me. Drew very well and everybody seemed to like it. A little on the slapstick side, but that is what people seem to want. Played Sunday, October 25.—Mrs. Marcella Smith, Vinton Theatre, McArthur, Ohio.

Republic

CHAMP FOR A DAY: Alex Nicol—Nice picture about boxing and the boxing racket. My rural patrons enjoyed it. Played Friday, Saturday, October 16, 17.—A. Eliassen, Koronis Theatre, Paynesville, Minn.

WAC FROM WALLA WALLA: Judy Canova, Stephen Dunne—Doubled this with Roy Rogers' re-issue "Star of Texas" (AA) and did excellent business. Played Friday, Saturday, August 28, 29.—A. F. Peters, Bath Drive-In Theatre, Bath, N. Y.

Twentieth Century-Fox

INFERNO: Robert Ryan, Rhonda Fleming—This is last 3-D for a while as they are not box office any more. This was the best produced of the last three or four we have played. Played Wednesday, Thursday, Friday.—G. W. Hartmann, Armour Theatre, North Kansas City, Mo.

MISTER SCOUTMASTER: Clifton Webb, Edmund Gwenn—A flop here, no business. No good comments either. We admitted all Cub Scouts and their leaders free—they were the only ones who enjoyed it. Played Sunday, Monday, Tuesday, October 18, 19, 20.—A. Eliassen, Koronis Theatre, Paynesville, Minn.

MONKEY BUSINESS: Cary Grant, Marilyn Monroe—One of the very poorest pictures we ever had the misfortune to play. The stars should be ashamed to appear in such juvenile junk. Played Thursday, Friday, Saturday, August 6, 7, 8.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

MY PAL GUS: Richard Widmark, Joanne Dru—An excellent show that restores the faith of exhibitors. Calibre of pictures like this don't need 3-D. Wide Screen or CinemaScope. Just the best of entertainment. Played Monday, Tuesday, Wednesday, August 3, 4, 5.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

NIAGARA: Marilyn Monroe, Joseph Cotton—In spite of adverse comments on Marilyn Monroe, she certainly did well in this. Beautiful shots at the falls and certainly good entertainment. Played Monday, Tuesday, Wednesday, September 7, 8, 9.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

NIAGARA: Marilyn Monroe, Joseph Cotton—Good picture with lots of suspense. Was enjoyed by all who came to see it. Played Monday, Tuesday, October 26, 27.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

PONY SOLDIER: Tyrone Power, Cameron Mitchell—Good solid entertainment with outstanding performance by Thomas Gomez. Color by Technicolor is outstanding in this film and its redeeming feature. What I would really like to know is where did Fox pick up the female lead? Was the part too small to waste on any talent they had at the studio? Play this one—it's good for all houses. Played Friday, Saturday, September 25, 26.—Dave S. Klein, Asta Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

TITANIC: Clifton Webb, Barbara Stanwyck—A truly wonderful picture. We saw faces in the audience that we rarely see. Drew well and comments all favorable. Just one complaint—the trailer was terrible, didn't show any of the sinking, which is what people were mainly interested in. Something should be done about the trailers; I think they are hurting business. Played Sunday, October 18.—Mrs. Marcella Smith, Vinton Theatre, McArthur, Ohio.

TITANIC: Clifton Webb, Barbara Stanwyck—Brought out the older folks and showed just a bare profit, which is unusual now. Played Sunday, Monday, Tuesday, October 4, 5, 6.—L. Woody, Palace Theatre, Golden City, Mo.

United Artists

MARSHAL'S DAUGHTER, THE: Ken Murray, Preston Foster—They liked this one, and told me so. Played Friday, Saturday, October 9, 10.—A. Eliassen, Koronis Theatre, Paynesville, Minn.

NEANDERTHAL MAN, THE: Robert Shayne, Doris Merriek—No good. Played Friday, Saturday, October 9, 10.—A. Eliassen, Koronis Theatre, Paynesville, Minn.

RETURN TO PARADISE: Gary Cooper, Roberta Haynes—Nice picture, but no draw. Cooper acted in this with about the same expression as in "High Noon". Played Sunday, Monday, Tuesday, October 11, 12, 13.—A. Eliassen, Koronis Theatre, Paynesville, Minn.

VICE SQUAD: Edward G. Robinson, Paulette Goddard—Good picture and nice draw. We considered this to be the best by Robinson in years. Played Wednesday, Thursday, September 30, October 1.—A. Eliassen, Koronis Theatre, Paynesville, Minn.

Warner Bros.

TROUBLE ALONG THE WAY: John Wayne, Donna Reed—An excellent show that brought many favorable comments. Played Monday, Tuesday, Wednesday, October 5, 6, 7.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

WINNING TEAM, THE: Doris Day, Ronald Reagan—A very good show. Doris Day could have sung a few more songs to have inspired it. Played Thursday, Friday, Saturday, October 1, 2, 3.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

WINNING TEAM, THE: Doris Day, Ronald Reagan—Very good picture, one that appealed to all. The story was good, and that makes a big difference. Played Thursday, Friday, Saturday, October 8, 9, 10.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

People in The News

JOSEPH A. McCONVILLE, Columbia vice-president, is in London from New York.

GEORGE F. DEMBOW, National Screen Service vice-president, will be honored at a luncheon by Texas COMPO Monday when he arrives in Dallas for the NSS sales conference November 10.

DONALD F. VOLKMAN has been appointed chief engineer of Station WRTV, the Walter Reade Theatre of the Air, Asbury Park, N. J.

L. WOLFE GILBERT last week was elected to the board of directors of the American

Society of Composers, Authors and Publishers.

RALPH J. BATSCHELETHAS, for many years with Fox Inter-Mountain Theatres, has resigned to join the newly-formed Television Theatres, Inc. as vice-president and general manager.

E. R. ZORNIOTTI, president of Italian Films Export, arrived in New York from Rome last week.

PEDRO DIAZ has been promoted from RKO Radio assistant manager in Colombia to manager for Peru.

"Valiant" Gets Big New Bedford Opening

MGM's world premiere of "All the Brothers Were Valiant" at Harry Sietz's State theatre, New Bedford, Mass., Tuesday evening, was attended by 25 New England newspaper and radio representatives, in addition to a number of home office and field executives. The premiere also was attended by Ann Miller, star of "Kiss Me Kate," who is interrupting her cross-country

tour to be on hand for the festivities, as well as sparking the local Community Chest Fund Drive. MGM gave the opening a mass TV and radio campaign over the Yankee and associated networks.

League Honors Krueger

The motion picture council of the Assistance League, Hollywood, last week gave a citation and scroll to Carl Krueger, producer of the U.A. release, "Sabre Jet."

Set Next Film In Cinerama

The second production in the Cinerama process will be made by Louis de Rochemont and associates, it was announced last week by S. H. Fabian, president of Stanley Warner Cinerama Corp.

Mr. de Rochemont, co-founder of "March of Time," and independent producer, will start production immediately on the new film, titled "The Thrill of Your Life." Although no details of the picture were made public, Mr. de Rochemont revealed that it will be a "human drama" and that its action will cover a large portion of various countries around the globe.

"Cinerama," Mr. de Rochemont said, "makes its audience participants in the action on the screen. In 'The Thrill of Your Life' the audience also will become players in the drama itself." Shooting already has begun in New England.

Acquire "The Sinner"

Producers Representatives, New York, has acquired the German production, "The Sinners," with Hildegard Neff, directed by Willi Forst, and dubbed in English. It opens at the Hyland theatre, Toronto, November 16, and then will play the Odeon circuit. United Artists will distribute in Latin America.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

The NEBRASKAN

IN **3D**

COLOR BY
TECHNICOLOR

with **PHIL CAREY • ROBERTA HAYNES**

and **WALLACE FORD**

Screenplay by DAVID LANG and MARTIN BERKELEY • Produced by WALLACE MacDONALD
Directed by FRED F. SEARS

JOHNNY WEISSMULLER
as **JUNGLE JIM**

KILLER APE

with **CAROL THURSTON**
and **TAMBA** (The Talented Chimp)

Screen Play by CARROLL YOUNG and ARTHUR HOERL
Based upon the famous Jungle Jim King Features
Syndicate newspaper feature • Produced by SAM KATZMAN
Directed by SPENCER G. BENNET

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Manager Celebrates "Business Education Day"

WE were surprised the other day when John S. Falco, district manager for Standard Theatres in Beloit, Wisconsin, wired us to send thirty copies of the Motion Picture Herald by air express for his second annual observance of "Business Education Day"—these copies were to be used in an open forum discussion of motion pictures and new dimensions in both projection and public relations.

Nothing like this has ever been done anywhere in the world, to our knowledge. The theatre leads in asking business men and school authorities to learn something about motion picture business at first hand, and the leading trade publication is offered as a text book, and a specimen of industry practice within our trade. We hoped for pictures to illustrate this story, but they didn't come, and so we report the event with high editorial commendation.

The program began at 9:30 in the morning at the Majestic Theatre with a screening of "Blowing Wild," with five soundtracks, followed by a discussion of stereophonic sound led by Mr. Falco and his projectionists, with a demonstration of the techniques. Then, followed luncheon at the Corral, with all the trimmings. The afternoon session opened with a discussion of film buying and booking, lead by Howard Clark, head of this department for Standard Theatres at their home office in Milwaukee. And what could be more important or interesting to the public?

"How Much It Costs to Run a Theatre" was Mr. Falco's afternoon topic; then "The Outdoor Theatre" by Carl Salmons, manager of the circuit's Mid-City Drive-In. Then, "Vending and Its Importance in Theatre Operation" conducted by Gerry Grenawalt, manager of the Majestic theatre, and "The New Movie Media—CinemaScope" discussed at length by Mr. Falco. With a coffee-break to interrupt the program long enough to gain perspective, an open forum and discussion by teachers and businessmen developed all the points that had been made, as public relations for motion pictures.

COYNE RINGS TRUE

We've been waiting for an opportunity to use the above heading on this editorial page, and fishing for an appointment with special counsel Robert W. Coyne, of COMPO, to refresh our memory and bring us up to date as to his activities. Time was we traveled the country with Bob, talking to exhibitors at their conventions, and meeting in various and devious places to discuss the state of affairs in motion picture industry.

Since, Bob has been a judge in our quarterly viewing of entries in the Quigley Awards competition and we were rewarded with an example of the meticulous manner in which he studied the efforts of these contenders, covering pages with his notes, and making a record that we've kept in our archives. Bob has conscience as well as competence and he works as hard in small matters as he does in larger things on behalf of the industry.

And now we know that he is renewing his personal fight for the elimination of the Federal excise taxes on theatre admissions. We purposely say that it is his personal fight, for he carries it on with as much fervor as if it were his own battle, to be won. If all branches of the industry were as much concerned, we would all win, hands down, and at long odds.

The tax fight won't be as easy this time as it was before.

Sounds like a manager's meeting, doesn't it? And it confirms what we've been saying on this editorial page, especially with regard to the industry training film discussed here last week—you can well afford to take your business neighbors along Main Street, your teachers and civic authorities and your potential audience as represented by the general public, into your confidence, when it comes to discussion of what's new in motion picture trends.

S. J. NEYLAND, Jr., writes from the home office of Wallace Theatres in Lubbock, Texas, with interesting comments and observations. He says that television hit the area about a year ago, and as if the shortage of film product and the confused state of the industry were not enough to give any exhibitor ulcers, they were also under the strain of a drought and a definite shortage of money in all their farm situations.

Closed theatres in any town have a deteriorating effect on the town and on all of the business neighborhood. And to overcome this, and to maintain good-will as far as humanly possible, his circuit has found it good policy to loan these closed theatres to church organizations. Many churches in the area were crying for additional space—they made the offer to these organizations for the cost of clean-up and utilities.

Four houses are now operating on this basis, for community good will, and to accent the place of theatre management in community affairs, for accumulative public relations value. Mr. Neyland says they have found it such a good arrangement, they want to pass along the suggestion to other circuits in the same predicament. The policy solves a temporary problem, keeps the properties in good use and repair, holds retail values, helps local merchants.

"LITTLE BOY LOST" was booked into the Rivoli for a six-week run, and we've been amused—and delighted—this past few days, to see what's going on. They wanted the theatre for the dual run of "How to Marry a Millionaire" in CinemaScope, but there was a slight hitch in the proceedings. It just happened that Paramount had a stop-limit in their contract for "Little Boy Lost"—and since the picture was doing about double the amount of the stop-limit figure, Mr. Schwalberg wouldn't give up. Nor do we blame him, for the business that's rolling in at the Rivoli is a great tribute to a fine picture, and to Monty Salmon, managing director of the theatre. —Walter Brooks

For a Good Turn Daily



Beerni Zelenko, manager of Loew's Valentine theatre, Jamaica, L. I., had this nice window tieup for Paramount's "Roman Holiday," with star portraits and attractive fashions.

Russ Bovin, manager of Loew's State theatre, St. Louis, combined a realistic cut-out of Clark Gable with a really beautiful portrait of Ava Gardner, in this intimate setting for "Mogambo."



Republic's "Sea of Lost Ships" opened in Washington in a sea of top-brass and kleig lights. Above, the lobby display provided by Jerry Baker, manager of RKO Keith's theatre, as pre-selling, and opposite, the excitement across the street from the Treasury Department, disturbing 40,000 starlings, and local street traffic.



Jimmie Thames, publicity director for Rowley United Theatres, sends this nice picture of Boy Scouts on display for "Mr. Scoutmaster" in the Arkansas theatre lobby, which made a news picture in the papers.



Doctor Awe's The Judges

Judges in the Quigley Awards competition, either at the quarterly or the annual inspection of entries, are always impressed with Vancouver showmanship, and Charlie Doctor's campaigns which won him top honors in a large situation in the third quarter, caused raised eyebrows, and suppressed applause (judges are not supposed to display their emotions!) But the complete job, done in such style and with so much obvious effort and work behind it, is always the signal for exclamations of approval.

"Salome" was in his current selection, and we can say that Howard Le Sieur, and others at Columbia Pictures, saw the book at the special request of Ray Murray, who caught a glimpse of it as it came in. Wonderful color photograph of the theatre front is one of the exhibits that should be made permanent, and Charlie's own variation of the "Lucky Buck" contest—a real Canadian dollar, with a tacked-on notice that it was worth \$2 if presented at the Capitol theatre box office, caused talk all over town. All but one of those, planted in various places, came back, bringing paid admissions. Newspaper tieups, window tieups, radio tieups, all were in the typical style that is familiar in this city of showmen.

And "Young Bess" was just as good an entry. The staff, attractive by nature, wore neat crowns imprinted in purple and gold, the confection counter stocked a special "Coronation Box" and there were thousands of signatures on the giant lobby card which was sent to the Queen, and acknowledged in formal style. The annual judges will get a long look at Charlie Doctor's campaign from the Capitol, Vancouver.

Harry Wiener's Fourth Free Children's Show

Harry Wiener sends in a very nice two-column write-up which the local paper ran on the free kiddie show which was held at Schine's Oswego theatre, Oswego, N. Y., on October 24th. This is the fourth free show which Harry has had sponsored this year by the Oswego Netherland Co., and he still has two more shows to go, one in November and one in December. He also sold the local paper on a cooperative handling of the football pep rally on the night before the Watertown game. The football squad, cheerleaders and school band were all on stage. It goes without saying that Harry has an ideal set-up with the newspaper going all out in promotion as one of the sponsors.

Coming up on Harry Wiener's schedule are the annual Thanksgiving Turkey Giveaways, in conjunction with his "Lucky Game" promotion with Town and Country Motors and the Hammond Poultry Company. Ten turkeys are given away for Thanksgiving, and there will be a repeat performance of the Turkey giveaways at Christmas time.

SHOWMEN IN ACTION

Adam Goelz, manager of the Paramount theatre, Steubenville, Ohio, says one of the best pictures he's had this year was "Roman Holiday"—with nice tieups for advertising.

Sal Adorno, Jr., assistant general manager for M&D Theatres, Middletown, Conn., used Metro's "Take the High Ground" regional premiere as part of homecoming activities to honor the new American Legion national commander, Arthur J. Connell.

The Paramount theatre on Times Square is giving a free ticket to everybody who brings in a hard-cover copy of an Edna Ferber book in good condition, as a donation to hospitals, in honor of "So Big"—their new attraction.

Lou Cohen, manager of Loew's Poli, Hartford, was one of the proud promotion pushers for the run of "The Robe" in New England, adding to the tub-thumpers and drum-beaters, incorporated, who are going to town with his big-time show.

Allan W. Perkins, good friend and pleasant visitor from the Roxy theatre, Midland, Ont., sends us press clippings which he received in local papers upon winning recognition as the showman he is, in the quarterly Quigley Awards.

Ray McNamara, Manager of the Allyn theatre, Hartford, had street ballyhoo for "The Caddy"—and a nice newspaper break in Allen Widens' column for Bing Crosby's "Little Boy Lost."

Matt Saunders used a fine drawing of the stars to illustrate a publicity story for "The Actress" at Loew's Poli theatre, Hartford—a slightly glorified artist's conception of a publicity mat in the pressbook.

Russ Barrett, manager of Stanley-Warner theatres in Willimantic, Conn., gave a season's pass to the only Korean P.O.W. returned to his area, with appropriate stage ceremonies.

Bill Sobol, manager of the Starlight Drive-In theatre at Stamford, Conn., occasionally uses the sports page for his advertising, to catch the occasional movie-goer.

Unprecedented at Pike Drive-In, Newington, Conn., was the booking of "Shane" for the third time, with Paul W. Amadeo, going all out for promotion.

Milton LeRoy, after three months of offering free TV programs in the concessions building at his Blue Hills Drive-In, finds that the idea builds patronage.



The world premiere of Republic's "Sea of Lost Ships" in Washington was signal for high-bracket showmanship meetings—above, center, Herbert J. Yates, president of the company, talks with Harry Welch, publicist for the Mayfair theatre in Baltimore, and Marvin Goldman, of the Ontario theatre, Washington.

Below, left to right, RKO Theatres executive, Russell Ende, and Jerry Baker, manager of RKO Keith's theatre, Washington, with Douglas T. Yates, Republic-International vice-president, and Marvin Goldman.

101 BEST EXPLOITATION AIDS

Fight to Keep the Children's Shows

24

T. L. Pike, manager of the Florida theatre, Tallahassee, sends us a nice picture of an enthusiastic crowd of youngsters, packing his theatre to the rafters, and we would reproduce it, but we suspect that some of you remember seeing something like this before. It looks pretty much the same as it did in the good old days. We are losing the kiddies—but we can still fight to save them, as potential movie goers when they finally grow up and out-grow the devices of childhood.

What strikes our fancy with regard to this photograph from the Florida is the fact that it was the popular once-a-month, "Hopalong Cassidy Round-Up" of cartoons, fun and frolic, sponsored by a local bank, and that it brought out 1400 children on a Saturday morning in the Sunshine City. To the best of our knowledge, Hopalong Cassidy hasn't made a new motion picture for theatres in many years. He is in a newspaper comic strip, and for all we know, on television or radio. We see that Tom Dunn, announcer for a local radio station, was present and introduced to the small fry as "The Wranglin' Foreman"—appropriately attired in a ten-gallon hat.

Well, maybe it doesn't make much difference how you do it. If the radio station and the bank will cooperate, you can revive William S. Hart. Present plans in Tallahassee call for a cowboy costume contest after the first of the year, and a distribution of gifts at Christmas to all young cow-hands.

This Business Of "Selling" a Show

25

When Earl Peterson produced proof of the value of the Round Table plan for children's matinees at the Fox theatre in Anaheim, California, he also proved the value of the fast-growing device which is saving children's shows all over the country—the procedure of "selling" the performance out in advance to a sponsor, or a group of sponsors, and giving away the free tickets through their stores and places of business. Earl has this idea highly organized—in fact, he won the Charles P. Skouras Showmanship Award this past year, for his fine system of getting sponsors to line up in advance, for the privilege of paying \$10 per week each for 100 free tickets. He has a waiting list, sufficient to see him through the year, and he says, it adds \$5000 in admissions, and as much in concessions, to the business of a theatre in small situations.

But the boys who have this business really organized are Seymour Morris' Schine-ing Showmen, operating out of Gloversville. In Schine houses, the shows are sold out, long in advance for all sorts of special occasions, and they know just what they are going to do three months ahead of time. We'd like to see what Harry Wiener, or Johnny Corbett, or Pearl Bryant, or Col. Bob Cox, or others of the Schine circuit would do following Earl Peterson's example, with the Foster Parents' plan that costs all of \$3.75 a week, and makes human interest as well as public relations.

Cultivate Your Own Newspaper Editor

26

Charlie Jones said, in some recent remarks about Iowa showmanship, that Mrs. Opal Canty, of Nashua, worked out a co-op deal with her local newspaper as a promotion for "It Happens Every Thursday"—which was certainly a natural for this treatment, and we wonder that we had to wait so long to see it happen. Mrs. Opal had a subscription deal with the newspaper and gave guest tickets for new subscriptions and renewals—thus helping the newspaper and helping herself. Every time this is done, anywhere in show business, it helps public relations.

The late Henderson Richey told the story originally in our memory, of the partnership entered into by a small-town theatre man and his weekly newspaper, to build up the mailing list for the theatre and win the undying friendship of the newspaper man. He got enough subscriptions to stay in business—the theatre got circulation for its weekly program, in paid advertising space that was read, and cost less than the distribution of special printing or programs.

Charlie Jones has just sent us a whole copy of the Elma New Era, a real small town newspaper, the kind that gave us our first smell of printer's ink. We've seen clippings of Charlie's "column"—"Aisle Say" but we didn't know 'til now that he doesn't use any other space. We also note that the editor of the New Era carried on while Charlie was flying off to Boston, so there must be partnership in this enterprise.

Promotion Packs A Pepsi-Cola Punch

27

When Frank Boucher was with K-B Theatres in Washington, before he stepped out to operate his own publicity, advertising and promotion business down there, he had a tieup with the local Pepsi-Cola bottlers for kiddie matinees, which stands as the record for handling this sort of thing, using bottle-tops as currency. In the several K-B Theatres, over a brief period, they collected 350,000 Pepsi-Cola bottle tops that the youngsters had presented to pay their way in on Saturday mornings.

No matter whether it's bottle-tops, box-tops, milk caps, bread labels, or what-have-you, this sort of trading appeals to the kids, and they will scour the neighborhood, getting together their price of admission. We imagine their parents would just as soon pay their way in as to have Junior campaigning for bottle-tops, on both sides of the street, accumulating his treasure-trove. Some of us will remember, way back when we did the same thing, at the same age, only it was something different, a long since forgotten gadget.

Lester Pollock contrived the most successful Saturday morning show in the history of Loew's theatre in Rochester, using a box-top as admission to a Tom Mix program at the theatre, with the sponsorship of Post Cereals and the local radio station. It turned out 5,000 kids on a given day, and that's a record. We wish that Lester would try the Round Table Children's Club idea for the good public relations that would accrue.

Santiago In The Quarter

Ernesto Peralta, publicist for the Metro and Dante theatres in Santiago, Chili, was the winner by acclamation, on the part of our three judges in the third quarter, and we would like to review his substantial evidence of showmanship as proof of the meritorious entries. We don't read much Spanish, but the pictures are worth 10,000 words to show how very well "Quo Vadis" was handled at the Metro, just as well or a shade better than anything we have to offer in North America, or elsewhere. The street demonstration for the premiere was put on with the benefit of the Santiago Police band of about 100 pieces, who played in front of the theatre, to greet distinguished guests.

All newspaper results and magazine publicity in Chili are most extraordinary by our standards. The Chileans very obviously like Ann Miller, as star of "Lovely to Look At" at the Metro and Dante theatres, and they publish her picture with a relish that is refreshing to press agents. They liked "Ivanhoe" for somewhat similar reasons, only it was Elizabeth Taylor who corralled the color pages. And you should see the unusual commercial tieups, with window displays that do credit to any comparative. We've known for a long time that Chili was a country of our choice, and now we can contemplate the kind of showmanship that agrees so well with the policy and principles of the Round Table. Incidentally, and as a by-product, there are a whole line of fabric samples, which were inspired in Chili, by "Quo Vadis"—which resemble but do not duplicate the styling of the "Quo Vadis" shorts that we wear on very special occasions.

Murray Spector, manager of the Teaneck theatre, Teaneck, N. J., is first to find a dandy giveaway brochure—obtained from the Oil Industry Information Bureau of the American Petroleum Institute—as an interesting souvenir for his patrons, of the run of "Thunder Bay."



Marilyn Maxwell, who stars in "East of Sumatra," gives a CARE package to Col. Sun Hwan Chang of the Korean Embassy, as part of Jerry Baker's promotion for the Universal picture at the RKO Keith's theatre, in Washington, D. C.

British Round Table

Q N. SCOTT-BUCCLEUCH, manager of the Regent, Norwich, cooperated with local merchants in the use of cards in their windows at night reading: "Closed, gone to see 'House of Wax,'" during the week the picture played. . . . HAROLD SHAMPAN of the Gaumont, Islington, sends photo of attention-getting sidewalk "Law & Order" exploitation. Pictured is a man in striped convict suit handcuffed to another in marshal's uniform and sign advertising the picture. His "Call Me Madam" campaign is a fine entry for the next judging. . . . G. H. SHEPHERD, manager of the Gaumont theatre, Leicester, decided there was no better way to publicize the film than to have "Peter Pan" make a flying visit from Never Land on opening day. A coach load of needy children and representatives of the press met the plane, resulting in front-page picture and story in local papers. . . . CHARLES SMITH, manager of the Regent theatre, Brighton, handed out "Opimon Cards" at a sneak preview of "Always a Bride," and they were used to good advantage as lobby display. . . . JAMES STRACHAN, manager of the Keiburne cinema, Paisley, tied in his campaign for "War of the Worlds" with one on Civil Defense recruiting, which he says not only helped business but promoted good public relations with the local authorities. . . . W. J. TULL sends us news of transferring from the Odeon at Brighton to the Odeon in Lewes, and we extend best wishes for success in his new location. . . . J. W. TURNER played up "Humphrey Bogart Mount" at the Savoy cinema, Sale, where September was devoted to this star's pictures. . . . L. G. WEBSTER, manager of the Savoy cinema, Northampton, used a real skeleton, promoted from a local hospital, to exploit "House of Wax." He drove around town with it and then used it in his lobby, green lights adding to the gruesome but appropriate display. . . . K. WHITE of the Globe, Stockton, another manager who created a "chamber of horrors" display in his lobby for "House of Wax." He used a guillotine, complete with head in basket, execution block and axe—bloodstained even!

Q DOUGLAS EWING sends his first entry from his new location as manager of the Savoy cinema, Stourbridge. He says few publicity tie-ups are used in the town and there is no local newspaper photographer, yet he promoted nylon hose for prizes in his "I Love Melvin" contest. . . . P. H. GASTON, assistant manager at the Savoy, Sale, had posters showing Japanese temples, etc., in a tieup with the Royal Dutch Airlines for his "Fair Wind to Java" exploitation. . . . H. GENT, manager of the Hippodrome theatre, Liverpool, gives praise to his assistant, JAMES WALKER, for his initiative in planning a space ship window display to exploit "Abbott & Costello Go to Mars." . . . T. F. GRAZIER used lighted sign "Niagara and Marilyn Monroe—The Two Most Electrifying Sights in the World," and held a contest to find Darlington's Marilyn Monroe in exploitation of "Niagara" at his Arcade theatre. . . . E. D. HAINGE, manager of the Odeon theatre, Birmingham, ordered 20,000 copies of a favorable newspaper review on "Salome" and used them as throw-aways. . . . N. J. HARTLE, assistant manager at the Capitol cinema, Bolton, planned a fashion contest during the run of "The Story of Three Loves" and includes a photo of attractive contestants in his campaign book on the picture. . . . D. HUGHES, manager of the Regal cinema, Cheltenham, had a number of good entries in our third quarterly judging. He proudly sends tear sheet of a half composite page in the local press that he has been angling after for the 4½ years he has been in Cheltenham, to advertise "House of Wax." . . . W. R. JENKINS, assistant manager of the Gainsborough cinema, Liverpool, sends information on an Army display he arranged in cooperation with a local battalion, which he hopes will gain him membership in the Round Table.

Q H. LAYBOURNE's use of dummy railway tickets to advertise "Return to Paradise" at his Odeon cinema in Southsea caused a bit of consternation in terminals where they were dropped, but added up to good business at the box office. . . . G. S. LOMAS, manager of the Plaza cinema, Gloucester, sends snapshots of his fine display for "Titanic." He played up his opportunity to have a member of the "Titanic" crew on stage during playdate. . . . Another manager to take full advantage of natural opportunity to exploit "Titanic" was JOHN LONG-BOTTOM, manager of the Odeon, Middlebrough. He had huge banners on a local bridge approach through which five to ten thousand people pass each day. . . . C. G. MANHIRE, Savoy cinema, Edinburgh, proved with above average business for "Toughest Man in Arizona" that "Get the kids and you get the parents too" really is true. He used the ever-popular painting contest. . . . S. MOAR, manager of the Corona theatre, Great Crosby, had groups of school children on matinee days for "Peter Pan" and had a dog, which resembled the one in the picture, at the theatre with its owner. He says the picture did everything that he expected. . . . S. V. MURDOCH had a deep sea diver give a short talk as a prologue to the trailer for "City Beneath the Sea" at his Gaumont theatre in Liverpool. . . . I. C. MYRANS, manager of the Odeon theatre, Chelmsford, had a live llama come to see "Let's Do It Again." The llama also paraded the streets, led by a clown, with a card advertising the picture. . . . I. RICHMAN, relief manager at the Tower cinema, Leeds, advertised "Fort Algiers" on National Savings posters, with National Savings supplying the posters free of charge. . . . S. ROMBRUP, manager of the Empire, Darlington, gained excellent advance publicity as the first theatre to show 3-D "Sangaree" by personally inviting the press to see the screen and projectors on which the film would be run. . . . SYDNEY L. SALE, manager of the Granada cinema, Dover, had a puppet show put on by children for their minors' show in advance of playdate of "Lili."

Q L. H. ALLEN stimulated business on slow nights at the Rivoli theatre, Southend-on-Sea, where he is manager, with an amateur talent contest on Mondays and Tuesdays for seven weeks. He says enthusiasm ran high and the only cost to the theatre was for prize money. . . . C. F. BRADIE, manager of the Regal Cinema, Barrow-in-Furness, invited the local hospital staff to the premiere of "The Affairs of Dr. Holl," as well as the Mayor, Mayoress and other distinguished guests. . . . G. CHADWICK, manager of the Playhouse, Colchester, arranged for the loan of a trailer to camp cinemas in this garrison town to advertise "Quo Vadis" at his theatre. . . . H. CLAYTON-NUTT sends us copy of the fine brochure he made up to celebrate the 21st anniversary of the Broadway theatre, Eccles, with a message of welcome and appreciation to his patrons. . . . R. J. CRABB, manager, Lyric cinema, Wellingborough, in cooperation with the Road Safety Committee, presented prizes on stage for the best ideas in a contest to cut road accidents, during his run of "Street of Shadows." W. T.

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RCA Signs Service Pact With National Theatres

For the 17th consecutive year, the RCA Service Company will provide service for nearly 400 theatres of the National Theatre Amusement Company and its subsidiaries, it has been announced by W. L. Jones, vice-president in charge of technical products service for the RCA Service Company. National subsidiaries covered under the contract are Fox Inter-Mountain, Fox West Coast, Fox Wisconsin, Fox Mid-West and Evergreen State. The contract was negotiated by Charles P. Skouras, president, and R. H. McCullough, purchasing agent, of National Theatres, with A. E. Jackson representing RCA.

I.F.E. Releasing Changes Territorial Alignment

A revision of territorial offices as well as a realignment of sales personnel has been completed by I. F. E. Releasing Corp. Additionally, Bernard Jacon, vice-president in charge of sales and distribution, has advanced two executives to new assignments.

The Buffalo and Pittsburgh exchange areas, formerly serviced out of the Central (Cleveland) division office, will now be in-

cluded in the Eastern division, which is under the direction of Seymour Schussel, who is also assistant to Jacon on the national level.

In the Southern division, Glenn Fanin, based in Dallas, has been promoted to Southeastern district manager. Albert E. Rook continues as division manager.

Harry J. Weaverling is the new sales representative for San Francisco, Portland and Seattle, under Alex Cooperman, Western division manager.

Mark Goldman continues as manager of the Central division, with Harry H. Walders heading the Midwest division.

Fruchtman Heads Variety Club of Washington

Jack Fruchtman last week was elected 1954 chief barker of Washington Variety Tent No. 11. Other new officers are Alvin Q. Ehrlich, first assistant chief barker; Joseph Gins, second assistant chief barker; can Korean Foundation. This amount represents funds raised by audience collections in theatres in the Texas territory. Speaking for the motion picture industry in Texas, Payne expressed appreciation to Dr. Eisenhower for the privilege of participating in this noteworthy activity.

Polaroid Constructing New Plant Facilities

BOSTON: Ground soon will be broken in Waltham, Mass., for the first of four buildings that eventually will house most of Polaroid's operations. A contract had been let for a one-story windowless structure which will be used for the processing of the firm's photographic paper for use in the self-developing Land camera. The building program also calls for construction of a five-story film assembly unit and two three-story buildings for the firm's optical, research and the office and administration operations.

Legion Reviews 10, With One as Objectionable

The National Legion of Decency reviewed 10 new films this week, finding one, "Unknown Lover," morally objectionable in part for all. Morally unobjectionable for adults are "The Gay Adventure," "The Glass Web," "The Greatest Love" and "Shark River." Unobjectionable for general patronage are "Calamity Jane," "Crazylegs All American," "Louisiana Territory," "My Heart Goes Crazy" and "Yesterday and Today."

The Product Digest

Decameron Nights

RKO-Frankovich-Szekely--

Of Boccaccio and 3 Tales

(Color by Technicolor)

Independent producers Mike Frankovich and William Szekely have put together one of the most eye-filling films in years in "Decameron Nights," based on three tales from Boccaccio's "Decameron," that widely known, if not so widely read, collection of tales by the 14th Century Italian story-teller.

The stories, all variations on the theme of courtly love, will appeal principally to art house patrons. They are wry, witty and delightful fables from a day when a lady's virtue and her fidelity were considered practically the only fit subjects for song, story or academic argument. Courtly love, indeed, was practically a way of life. The tales of "Decameron Nights" are amusing views of this life, adult in appeal and charmingly irreverent toward all forms of hypocrisy.

Starring in these medieval romances are Joan Fontaine and Louis Jordan, with Binnie Barnes, Godfrey Tearle and Joan Collins in support. They all are fine. Miss Fontaine, in particular, has never looked more beautiful nor performed—in four roles—with more attractive and comic versatility. In each of the tales she is a lady of quality, reacting in various ways to the fidelity—or lack of same—of her husband. At various times she is kidnapped by pirates, supposedly is murdered by hired assassins—who turn out to be too sentimental to do the job, masquerades as a sailor, and appears as a dancing girl in a sultan's court. She and her co-workers have a lot of fun in the make-believe.

The physical production of the film is, in the strict sense of the word, fabulous. Filmed in color by Technicolor in Italy, Spain and Mallorca, the picture is a continuous pageant of medieval castles, countryside, towns and villages, which in themselves would make a handsome travelogue. Guy Green is responsible for the photography.

Framing the three tales is a fourth, wherein Jordan, as the handsome story-teller, Boccaccio, pursues Miss Fontaine, a lovely widow, to a villa outside of Florence during a periodic sacking of the city. To win her cold heart and amuse her ladies, he tells the first story of the piece, "Paganino the Pirate," in which an old man's young wife runs away with a pirate. She, in turn, tells the second tale, "Wager of Virtue," in which a young wife remains faithful to her old husband against practically all odds. The last, "The Doctor's Daughter," shows how Spain's greatest lover is tamed by his ever-loving wife. All are piquant but never offensive.

Hugo Fregonese directed the film with style and quality, fully utilizing the naturally colorful events and locales. George Oppenheimer wrote the literate screenplay from a treatment by Geza Herczeg.

Jordan is dashing as the various reckless romances; Miss Barnes is the acid-tongued cha-

perone and, on one occasion, a very funny crone, and Tearle is the continually addled older husband.

Seen at the Fine Arts theatre in New York. Reviewer's Rating: Excellent.—VINCENT CANBY.

Release date, November 10, 1953. Running time 87 minutes. PCA No. 16235. General audience classification.

Escape from Fort Bravo

MGM—Indian Action

(Color by Ansco)

Against the magnificent background of the Death Valley National Park in Arizona, in the stunning hues for which the area is famed, is played out this action-filled romantic drama of the outdoors, with each of the tried and proved ingredients present in ample quantity and of a caliber to delight the action fan and please all who like their motion pictures actively paced.

The interesting story base finds a group of Rebel prisoners during the Civil War, held at Fort Bravo in Arizona Territory, a vast waste of desert, where escape without horse or weapons is well-nigh suicide, the further deterrent being that if thirst, hunger or heat do not get the escaping prisoner, the marauding Mesquero Indians will take good care of him, in their own grim fashion.

As produced by Nicholas Nayfack and directed with skillful handling of his material and personnel by John Sturges, the film concentrates to a large extent on action and the personal animosity of the prisoners for the Union captain, hard-bitten and unsmiling. The romantic phases of the production are not permitted to take too prominent a part in proceedings.

In the screenplay prepared by Frank Fenton from a story by Phillip Rock and Michael Pate a group of Rebel prisoners headed by John Forsythe and including William Demarest, John Lupton and William Campbell, plans an escape, despite the fact that an earlier attempt by Lupton alone ends in his return to the fort at the end of a rope held by Holden on horseback. When his troopers on patrol aid a stagecoach and its passenger, Eleanor Parker, she proves to be a friend of the colonel's daughter, and the fiancée of Forsythe, whose escape she intends to implement.

When Holden and she fall in love it complicates matters, but she nevertheless arranges the escape and goes with the men. Holden,

in pursuit, captures them, and they are attacked by Indians. Pinned down in a defile, they hold out for a time, the Rebels, armed, aiding the defense, until at the last moment, when Holden seeks to save the survivors by sacrificing himself, help comes via Lupton, who, a coward before, has made good a race to the fort, foregoing ready escape.

Strong, meaty material for good marquee promotion, the picture is of the stuff to make healthy box offices.

Seen at the home office projection room. Reviewer's Rating: Very Good.—CHARLES S. AARONSON.

Release date, December 4, 1953. Running time, 98 minutes. PCA No. 16569. General audience classification.

Capt. Roper.....	William Holden
Carla Forester.....	Eleanor Parker
Capt. John Marsh.....	John Forsythe
Campbell.....	William Demarest
Capt. Young.....	William Campbell
Bailey.....	John Lupton
Lt. Beecher.....	Richard Anderson
Alice Owens.....	Polly Bergen
Col. Owens.....	Carl Benton Reid

Thunder Over the Plains

Warners—Carpetbaggers in Texas

(Color by WarnerColor)

Randolph Scott stars in this well-made, tailored-to-his-talents western drama set in post Civil War Texas and having to do with the machinations of some carpetbaggers to keep the state in continual unrest and thus out of the Union. Supporting the star are Phyllis Kirk, as his wife, and Lex Barker, a recent Tarzan, as Scott's junior officer in the Army of Occupation in Texas.

The story is an uncomplicated but honest narrative, nicely paced with action and suspense by director Andre de Toth. The opening finds Scott, a Texas-born captain in the Union Army, unhappily carrying out his duties—upholding the legal rights of the carpetbaggers—in the knowledge that in his position he is able to infuse some understanding into the local handling of the former rebels. He and his wife live a lonely and unhappy life in the hostile town.

One of Scott's most unrewarding assignments comes when he is asked by his Colonel, Henry Hull, to trap a local Robin Hood, Ben McGraw, who has been waging guerilla war against the Yankee opportunists. Although secretly sympathizing with McGraw, Scott carries out his mission, suddenly complicated by a murder, laid to McGraw, but actually committed by the dirtiest carpetbagger of them all, Hugh Sanders.

Scott, of course, eventually sets all to rights, but not before he has taken to the hills in mufti to talk to the guerillas himself, been accused of treason and fought off Barker's advances toward Miss Kirk. The ending finds the impetuous Barker packed off to duty in the Indian country and Scott and Miss Kirk reunited as Texas reenters the Union.

Russell Hughes wrote the screenplay, pro-

(Continued on following page)

**SHOWMEN'S REVIEWS
ADVANCE SYNOPSSES
SHORT SUBJECTS
THE RELEASE CHART**

(Continued from preceding page)

duced by David Weisbart. The beautiful scenery is as big and colorful as all outdoors as photographed in WarnerColor. The principals and supporting actors contribute good performances, especially Elisha Cook, Jr. and Hugh Sanders as the carpebaggers.

Seen at the Warner screening room in New York. Reviewer's Rating: Good.—V. C.

Release date, December 12, 1953. Running time, 82 minutes. General audience classification.

Capt. David Porter.....Randolph Scott
Capt. Bill Hodges.....Lex Barker
Norah.....Phyllis Kirk
Charles McGraw, Henry Hull, Elisha Cook, Jr., Hugh Sanders, Lane Chandler, James Brown, Fess Parker, Richard Benjamin, Mark Dana, Jack Woody, Trevor Bardette, Frank Matts, Steve Darrell, Earl Hodgins

Last of the Pony Riders

Columbia—Autry Western

"Last of the Pony Riders" also marks the last of the Gene Autry films in the Columbia series under the present contractual commitment. The film stands pretty much on par with the predecessors. Fans should be amply satisfied.

The story concerns the last stages in the completion of the transcontinental telegraph, which in turn mean the death of the pony express. Autry, former pony rider and now a superintendent of the route, plans to establish a stage line with his boss. Unfortunately there is a rival gang that wants to set up the line and in order to eliminate competition resorts to a variety of forms of skulduggery.

The story and screenplay by Ruth Woodman is of standard type and it provides the usual incidents of gunplay and fistcuffs. Smiley Burnette is on hand to contribute his customary brand of comic antics. By way of romance there is a slight boy-girl touch involving Dick Jones and Kathleen Case.

In time, of course, Autry emerges from the shadows of misunderstanding to nail down the real culprits.

Armand Schaefer produced and George Archainbaud directed.

Seen at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, November 1953. Running time, 59 minutes. PCA No. 16525. General audience classification.

Gene Autry.....Gene Autry
Smiley Burnette.....Smiley Burnette
Kathleen Case, Dick Jones, John Downey, Howard Wright, Arthur Space, Gregg Barton, Buzz Henry, Harry Macklin, Harry Hines

Flight Nurse

Republic—On Korean Duty

Joan Leslie and Forrest Tucker are the principals in this saga of the Army's highflying Florence Nightingales assigned to the Korea-Japan shuttle route. It's a film jam-packed with incident, some of it not very relevant, which will appeal most strongly to the younger trade.

Although honest in intent, the screenplay by Alan LeMay is overly laden with propaganda of the most primitive sort. It's to be admitted that everyone connected with the United Nations effort has done a noble job, but it's something else again to translate that nobility into dramatic terms without outright preachment.

Miss Leslie portrays an eager new flight nurse who arrives in Japan with the principal purpose of locating and marrying her fiancé, Arthur Franz, an Army helicopter pilot. Before they have a chance to get together, she flies a couple of trips to the Korean battlefields, and, as a result of seeing the devastating effects of the war on civilians and soldiers alike, begins to have a change of heart toward her job. In the end, after many battle scenes, occasional comedy and one crash landing, she spurns Franz to carry on the cause of the flight nurses.

Tucker is seen as the pilot of the C-47 on which Miss Leslie flies the shuttle route and second man in her heart. It seems at the fadeout that if any one gets her, he will be the boy. Jeff Donnell is a slightly addle-

brained but dedicated nurse who knows duty and marriage can be very incompatible. James Holden, Ben Cooper and Richard Simmons are some of the other service people prominent in the story.

Rounding out the footage are many authentic newsreel shots which add to the general excitement. Allan Dwan directed.

Seen at the Republic screening room in New York. Reviewer's Rating: Fair.—V. C.

Release date, November, 1953. Running time, 90 minutes. PCA No. 16603. General audience classification.

Lt. Polly Davis.....Joan Leslie
Capt. Bill Eaton.....Forrest Tucker
Capt. Mike Barnes.....Arthur Franz
Jeff Donnell, Ben Cooper, James Holden, Kristine Miller, Maria Palmer, Richard Simmons, James Brown, Hal Baylor

Prisoners of the Casbah

Columbia—Love and Intrigue

(Color by Technicolor)

The familiar ingredients of a lovely princess, a dashing captain of the guard, and a suavely sinister villain are given another working in "Prisoners of the Casbah." The picture was produced by Sam Katzman and has his familiar signature, that is swashbuckling action, beautiful girls in scanty garments and color by Technicolor. There is little that is imaginative about the picture, but it does aim to please a segment of the ticket-buying public.

The cast is a fairly impressive one with Gloria Grahame playing the shapely princess, Turhan Bey the captain of the guard, and Cesar Romero as the oily intriguer. In the course of the screenplay fashioned by DeVallon Scott, Miss Grahame is constantly at odds with Bey and vice-versa, but actually they love each other and the rounds of fights and arguments lead only to happy romance. It seems that Romero has two ambitions: to marry Miss Grahame, and to ascend to the throne even if it means removing Miss Grahame's father. As Romero proceeds with his villainy there emerge continued outbreaks of swordplay and wild rides on the desert sands. Bey, and Miss Grahame in disguise, take refuge in the Casbah where the former plots his strategy to strike back at Romero and his henchmen. The climax sees justice done and love triumphing.

Richard Bare directed from the screenplay based on a story by William Raynor.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. H.

Release date, November, 1953. Running time, 78 minutes. PCA No. 16396. General audience classification.

Princess Nadja.....Gloria Grahame
Firouz.....Cesar Romero
Ahmed.....Turhan Bey
Nestor Paiva, Paul E. Newlan, Lucille Barkley, Philip Van Zandt, Frank Richards, John Parrish, Wade Crosby, Gloria Saunders, Eddy Fields, Mimi Borrell, Willetta Smith, Nelson Leigh, Ray Singer, John Marshall, John Mansfield

Shark River

United Artists—Danger in the Swamp

(Color by Color Corp. of America)

Despite the inherently exciting surroundings of a danger-infested swamp, "Shark River" becomes merely an ordinary thriller due to its weak narrative. Played almost entirely within the confines of swamp foliage, the color photography takes advantage of the hues of the swamp and its inhabitants. Many stock-shots are included, but they provide the necessary breather between the scenes of violence.

After the Civil War, Warren Stevens returns a hunted man to his once great plantation in Florida. His brother agrees to lead him and his wounded friend through the Everglades to the Gulf of Mexico with Cuba as their final destination. The dying man reveals to Cochran that his brother has murdered a man. Alone the two brothers fight off alligators and snakes only to come upon a widow and her son whom the Seminoles have permitted to hunt and trap. She agrees to let them stay when Stevens gets a poisonous snake bite. Love eventually blos-

soms between Cochran and the girl while the brother concocts a few devilish schemes. When the Seminoles discover the two men, they all head for safety by means of harrowing trek through the Everglades. Stevens is killed by the Indians and the others escape.

Cochran is the only box office name in the cast and he performs adequately. Stevens is properly villainous and Carole Mathews as the girl gives a good performance. A particularly good sequence is when the two men conquer an alligator for food.

The screenplay was written by Joseph Carpenter and Lewis Meltzer. John Rawlins was producer and director.

Seen at the United Artists screening room in New York. Reviewer's Rating: Fair.—JAY REMER.

Release date, November 13, 1953. Running time, 80 minutes. PCA No. 16577. General audience classification.

Dan Webley.....Steve Cochran
Carole Mathews, Warren Stevens, Robert Cunningham, Spencer Fox, Ruth Foreman

The Nebraskan

Columbia—3-D Western

(Color by Technicolor)

A standard Western in conception, "The Nebraskan" has the added exploitation values of color by Technicolor and three-dimension photography, both of which it vitally needs to excite anything better than average business. The cast, headed by newcomers Philip Carey and Roberta Haynes, is attractive and capable but the story, by David Lang, is full of arbitrary plot twists which try the patience long before the happy ending.

In the leading role, that of a scout attached to the U.S. Army in 1867, Carey would appear to be a new player to build into stardom. Miss Haynes also registers well as a slightly disillusioned dance hall girl, former friend of Carey's, who meets up with him again under life and death circumstances.

These circumstances, comprising the narrative of "The Nebraskan," center around Carey's efforts to get a fair trial for his Indian pal, Maurice Jara, who is accused by the Indians of murdering their chief. The Indians threaten war when the Army refuses to hand over Jara. Later, after Jara is forced to escape from the Army fort by a renegade soldier, both are recaptured by Carey and are caught in an Indian siege in a hill way station. Also caught in the siege are Miss Haynes and her current boy friend, Richard Webb, who happen by on a passing stagecoach.

The siege occupies the main portion of the picture, concluding with the death of Webb and the renegade soldier, and with the uncovering of evidence leading to proof of Jara's innocence.

The action and violence are fairly plentiful, even if they are not particularly pertinent to the main business at hand. Lee Van Cleef does a good job as the renegade soldier, as does Wallace Ford as the gregarious proprietor of the stage station where the siege takes place. Fred F. Sears directed and Wallace MacDonald produced from a screenplay by David Lang and Martin Berkeley. The 3-D photography is good.

Seen at the Columbia screening room in New York. Reviewer's Rating: Fair.—V. C.

Release date, November, 1953. Running time, 68 minutes. PCA No. 16626. General audience classification.

Wade Harper.....Phil Carey
Paris.....Roberta Haynes
McBride.....Wallace Ford
Richard Webb, Lee Van Cleef, Maurice Jara, Regis Toomey, Jay Silverheels, Pat Hogan, Dennis Weaver, Boyd "Red" Morgan

Paris Model

Columbia-American—Damsels and a Dress

The picture derives its title from a dress, which in its Paris original cost nearly \$1,000, but as copies of it reach the United States, sells for considerably less. The dress is used as a device upon which four separate narrative inci-

dents are strung like beads on a thread. The story has some modestly pleasing incidents but generally it is insubstantial. Best exploitation bet is the feminine side of the cast, which includes Eva Gabor, Marilyn Maxwell, Paulette Goddard and Barbara Lawrence. Among the men are Tom Conway and Leif Erickson.

The story opens as gold-digging Miss Gabor buys herself the Paris model and charges it to one of her admirers. She proceeds to test the power of the dress to captivate a young rajah. Fate, however, plays an ironic trick. Next, in America, Miss Goddard, a secretary, buys a copy of the dress and sets out to pry her boss away from his wife. She almost succeeds.

Miss Maxwell, in trying to win an occupational promotion for her husband by buttering up his boss, also proves luckless with the dress. The one triumph scored is by Miss Lawrence, who finally gets her recalcitrant boy friend to pop the question.

An American Pictures Corporation film, it was produced by Albert Zugsmith and directed by Alfred E. Green from the story by Robert Smith.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. H.

Release date, November, 1953. Running time, 59 minutes. PCA No. 16616. General audience classification.

Gogo Montaine.....Eva Gabor
Marion Parmelee.....Marilyn Maxwell
Betty Barnes.....Paulette Goddard
Barbara Lawrence, Tom Conway, Cecil Kellaway, Leif Erickson, Robert Hutton, Laurette Luez, Florence Bates, Gloria Christian, Prince Michael Romanoff, El Brendel, Robert Bice, Aram Katcher, Bibs Borman

ADVANCE SYNOPSIS

RIOT IN CELL BLOCK 11

(Allied Artists)

PRODUCER: Walter Wanger. DIRECTOR: Don Siegel. PLAYERS: Neville Brand, Leo Gordon, Frank Faylen.

DRAMA. In a large prison, a riot is spreading from cell block to cell block. The leader is Neville Brand, clever and forceful. Eight guards are overpowered and held as hostage. The prison officials are helpless under the circumstances and agree to listen to Brand's ultimatum. The State Militia is called in and the riot finally subsides with the leader going back to his cell facing an extra 30 years on his sentence.

KNOCK ON WOOD

(Paramount)

CO-PRODUCERS — CO-DIRECTORS: Norman Panama and Melvin Frank. PLAYERS: Danny Kaye, Mai Zetterling, David Burns, Torin Thatcher. Technicolor.

MUSICAL. Danny Kaye plays an American ventriloquist in Paris who fears marriage because of his parents' constant bickering. He speaks his fears through the lips of his dummies. When he cannot control this subconscious thinking aloud, he goes to a psychoanalyst, Mai Zetterling. He learns that she is as afraid of marriage as he. Meanwhile, he is involved in an international espionage plot and becomes a murder suspect before he can straighten everything out.

WALKING MY BABY BACK HOME

(Universal-International)

PRODUCERS: Ted Richmond and Leonard Goldstein. DIRECTOR: Lloyd Bacon. PLAYERS: Donald O'Connor, Janet Leigh, Buddy Hackett, Lori Nelson. Technicolor.

MUSICAL. After World War II, Donald O'Connor wants to keep intact the band he formed while in service. His vocalist, Janet Leigh, leaves because she's in love with him and he doesn't return it. O'Connor, who comes from a wealthy family, is left \$5,000 for singing lessons and if he succeeds, will come into a fortune. But instead he takes the money and forms the band, but it is a flop. He meets a minstrel troupe, with whom Janet is working, and this time he organizes an orchestra with the added flavor of Dixieland jazz. Complica-

tions arise when his family, in financial difficulties, arrange for his singing debut. His voice fails, of course, but the band makes the concert a rousing success.

IT SHOULD HAPPEN TO YOU

(Columbia)

PRODUCER: Fred Kohlmar. DIRECTOR: George Cukor. PLAYERS: Judy Holliday, Peter Lawford, Jack Lemmon, Michael O'Shea.

COMEDY. Judy Holliday has come to New York looking for fame and fortune but has found neither of these. So she takes her nest egg of \$1000 and rents a huge sign above Columbus Circle and has her name emblazoned across it. A soap company, which wants this space, persuades her to relinquish it for several billboards strategically situated about the city. With this added space, her name brings her into the celebrity bracket. She makes testimonials for products, appears on television shows and is part of many publicity gimmicks. It is only when her boy friend leaves her disgustedly that she realizes she can only make a name for herself by earning it.

THE FRENCH LINE

(RKO Radio)

PRODUCER: Edmund L. Grainger. DIRECTOR: Lloyd Bacon. PLAYERS: Jane Russell, Gilbert Roland, Mary McCarty, Arthur Hunnicutt. Technicolor.

MUSICAL. Because of her excessive wealth, Jane Russell is jilted by her fiancé. Her guardian, Arthur Hunnicutt, suggests she take a trip to Paris incognito with him as her traveling companion. But with Hunnicutt around, she finds anonymity impossible. Her friend, Mary McCarty, who owns a dress salon, is also going to Paris for a fashion show. She persuades one of the models to switch identities with Miss Russell. The poor little rich girl meets Gilbert Roland who doesn't know her real identity. Many complications ensue, including Roland's pretended interest in the real model, but things work out smoothly once everybody gets to Paris.

EASY TO LOVE

(Metro-Goldwyn-Mayer)

PRODUCER: Joe Pasternak. DIRECTOR: Charles Walters. PLAYERS: Esther Williams, Van Johnson, Tony Martin. Technicolor.

MUSICAL. Esther Williams is the co-star of a water-ski ballet at Cypress Gardens, Florida. Van Johnson plays her boss and though she likes him, he treats her as part of the merchandise. When she goes to New York for what she thinks is relaxation, Van has her posing for ads and going through the same routine as before. It's here that she meets Tony Martin, a nightclub singer who falls for her. To further complicate her life, her co-star in the swimming show, John Bromfield, had proposed marriage and it takes quite a while for her to get the man she really wants.

TUMBLEWEED

(Universal-International)

PRODUCER: Ross Hunter. DIRECTOR: Nathan Juran. PLAYERS: Audie Murphy, Lori Nelson, Chill Wills. Technicolor.

WESTERN: Audie Murphy is riding guard on a wagon train of settlers. They fear attack from the hostile Yaqui and Murphy sees fresh tracks, one clearly showing the imprints of a white man's horse. In the party are Ross Elliott, his wife and her younger sister, Lori Nelson who is infatuated with the young guard. They would like Miss Nelson to marry Elliott's brother. When the Indians attack, Murphy hides the women and goes to the chief telling that he once saved the life of his son. He is to be punished but escapes and is accused by the townspeople of being a coward and a traitor for leaving the wagon train. It takes a while to prove his innocence but not before much blood is shed and the guilty party is discovered.

SHORT SUBJECTS

THE SPIRIT OF SEVENTY (Paramount)

Pacemaker (K13-1)

In St. Petersburg, Florida, youngsters of sixty-five and over enjoy a full life. Here they find people their own age and do the things they like. Some continue to work, while others follow their chosen avocations. They can listen to their favorite music, play shuffleboard and pitch horseshoes. But the crowds really turn out for the baseball games between the "kids" and the "kubs," the "kubs" being 75 years and older.

Release date: October 2, 1953

9 minutes

LANDLORDING IT (M.G.M.)

Pete Smith Specialty (S-553)

Dave O'Brien, as Silas Q. Softheart, the perennial fall guy, has to take it on the chin and many other places in this comedy. It shows what a landlord has to contend with, especially with tenants who have their own ideas about improvements. One of these is the "Masked Marvel," a woman wrestler.

Release date: November 7, 1953

9 minutes

FUN FOR ALL (U-I)

Variety View (8348)

The making of paper mache carnival caricatures has become a yearly activity in many places of Europe and the United States. Each carnival has its own characteristics, with the figures representing an aspect of the particular local celebration. Glimpses of some annual carnivals are seen in Viareggio, Italy; Brabant and Limburg in Holland; Nice in the French Riviera; San Remo, Italy; Valencia, Spain; Rio De Janeiro, New Orleans and Tampa.

Release date: October 19, 1953

9 minutes

WALKY, TALKY HAWKY (W.B.)

Blue Ribbon Technicolor Cartoon (1302) reissue

Henery Hawk wants to catch his first chicken despite the fact he has no idea what one looks like. A rooster fools Henery into believing that the watchdog is a chicken. His attempts to capture the dog result in a fracas between the dog, the rooster and a horse. When it's all over, the hawk takes all three of them, convinced that one is certainly a chicken.

Release date: October 17, 1953

7 minutes

THE TELL-TALE HEART (Columbia)

U.P.A. Cartoon Special in Technicolor (6510)

Narrated by James Mason, this special release is based on Poe's famous tale. A madman lives with an old man whose pale, clouded blue eye becomes an obsession to him. He strangles the old man and places the body under the floor. When detectives come to investigate, a cup overturns and the madman believes the drip-drip of the tea to be the beat of the old man's heart. All reason leaves him and he blurts out his confession.

Release date: Special Release

8 minutes

DESI ARNAZ AND BAND (W.B.)

Melody Master Band (1801) reissue

Desi and his band open up with "Pin Marin." Then Amanda Lee sings the torch song, "Easy Street." As a windup, Desi sings and plays the tomtoms in his famous rendition of "Babalu."

Release date: October 3, 1953

10 minutes

SEA SPORTS OF TAHITI (W.B.)

Sports Parade in Technicolor (1502)

Many activities are shown in this short including: the natives using the modern method of hooking coconuts instead of climbing for them; pearl diving which is both a business and a sport; racing, spear fishing and soccer which the Polynesians have adopted; tropic tuna fishing; and finally a race of double-hulled outriggers.

Release date: October 24, 1953

10 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 2038-2039, issue of October 24, 1953.

Feature Product by Company starts on Page 2053, issue of October 31, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
A									
Abbott & Costello Go to Mars (316)	Univ.	Abbott & Costello	Apr., '53	77m	Mar. 21	1766	AYC	B	Good
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde (329)	Univ.	Abbott & Costello-B. Karloff	Aug., '53	77m	Aug. 1	1934	AY	A-1	Good
Actress, The (403)	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941		A-2	Excellent
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Merle Oberon-Richard Todd	Sept., '53	74m	Sept. 19	1998			Good
Affair with a Stranger (323)	RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870	AY	A-2	Fair
Affairs of Dobie Gillis, The (346)	MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 6	1862	AY	A-2	Very Good
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925	AYC	A-1	Very Good
Ali Baba Nights (5215)	Lippert	Anna May Wong	(reissue) May 22, '53	76m					
All I Desire (325)	Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877	A	A-2	Very Good
All the Brothers Were Valiant (C) (407)	MGM	Robert Taylor-Ann Blyth	Nov. 13, '53	101m	Oct. 17	2029			Excellent
Ambush at Tomahawk Gap (color) (522)	Col.	John Hodiak-John Derek	May, '53	73m	May 9	1829	AY	B	Very Good
Appointment in Honduras (406) (color)	RKO	Glenn Ford-Ann Sheridan	Oct. 16, '53	79m	Oct. 31	2046			Fair
Arena (color) (3D) (337)	MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885	AYC	B	Very Good
Arrowhead (color) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878	AY	A-2	Very Good
Assassin, The (Brit.)	UA	Richard Todd-Eva Bartok	Apr. 22, '53	90m	May 2	1822	AY	A-2	Good
B									
Bachelor in Paris (5213)	Lippert	Dennis Price-Anne Vernon	Apr. 17, '53	83m					
Back to God's Country (color) (403)	Univ.	Rock Hudson-Steve Cochran	Nov., '53	78m	Sept. 26	2006	A	A-2	Good
Bad Blonde (5211)	Lippert	Barbara Payton-Tony Wright	Apr. 10, '53	80m	May 16	1838	A	B	Excellent
Band Wagon, The (color) (345)*	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent
Bandits of the West (5243)	Rep.	Allan Rocky Lane	Sept., '53	54m	Aug. 22	1958	AYC	A-1	Fair
Beast from 20,000 Fathoms, The (221)	WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Beggar's Opera, The (Brit.) (c) (304)	WB	Laurence Olivier-Dorothy Tutin	Sept. 26, '53	94m	Aug. 29	1965	AM	A-2	Very Good
Bellissima (Ital.)	I.F.E.	Anna Magnani-A. Blasetti	May, '53	108m	Feb. 14	1717		A-2	Very Good
Below the Sahara (color) (321)	RKO	Travelogue documentary	May 30, '53	65m	June 13	1869	AYC	A-2	Very Good
Big Frame, The (319)	RKO	Mark Stevens-Jean Kent	May 15, '53	67m	Apr. 4	1783	AY	A-2	Fair
Big Heat*	Col.	Glenn Ford-Gloria Grahame	Oct., '53	90m	Sept. 26	2006	AM	B	Good
Big Leaguer, The (347)	MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918	AMYC	A-1	Good
Blowing Wild (306)	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	90m	Sept. 19	1997		A-2	Very Good
Blue Gardenia, The (215)	WB	Anne Baxter-Richard Conte	Mar. 28, '53	90m	Mar. 14	1758	A	B	Good
Blueprint for Murder, A (332)	20th-Fox	Joseph Cotten-Jean Peters	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good
Botany Bay (color) (5307)	Para.	Alan Ladd-James Mason	Nov., '53	94m	Oct. 3	2013		A-2	Very Good
Bright Road (326)	MGM	Robert Horton-Dorothy Dandridge	Apr. 17, '53	69m	Apr. 11	1790	AYC	A-1	Good
By the Light of the Silvery Moon (color) (219)	WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good
C									
Caddy, The (5302)*	Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942	AYC	A-1	Very Good
Calamity Jane (color) (311)	WB	Doris Day-Howard Keel	Nov. 14, '53	101m	Oct. 31	2045			Excellent
Call Me Madam (color) (311)*	20th-Fox	Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent
Capt. John Smith & Pocahontas (color) (3-D)	UA	Anthony Dexter-Jody Lawrance	Nov., '53	75m					
Captain Scarlett (color)	UA	Richard Greene	Aug. 12, '53	75m	Sept. 26	2007			Average
Captain's Paradise (Brit.)	UA	Alec Guinness-Yvonne de Carlo	Oct., '53	76m	Oct. 10	2021			Excellent
Cease Fire (5308) 3-D	Para.	Korean War	Nov., '53						
Champ for a Day (5211)	Rep.	Alex Nicol-Audrey Totter	Aug. 15, '53	90m	Sept. 26	2007	A	A-2	Good
Charge at Feather River, The (color) (3D) (223)*	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	AYMC	A-2	Very Good
China Venture	Col.	Edmond O'Brien-Barry Sullivan	Sept., '53	83m	Aug. 29	1966	AMY	A-2	Good
City Is Dark, The (224)	WB	Sterling Hayden-Gene Nelson	Not Set	74m	May 9	(S) 1831	AMY	A-2	
City of Bad Men (color) (328)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	AY	A-2	Very Good
City That Never Sleeps (5209)	Rep.	Gig Young-Mala Powers	June 12, '53	90m	June 13	1870	AY	B	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Clipped Wings (5320)	AA	Bowery Boys	Aug. 30, '53	64m	Sept. 5 (S) 1982		A-2		
Cede Two (329)	MGM	Ralph Meeker-Sally Forrest	April 24, '53	69m	Mar. 14 1759	AY	A-1	Good	
Column South (color) (320)	Univ.	Audie Murphy-Joan Evans	June, '53	84m	May 16 1839	AY	A-1	Average	
Combat Squad	Col.	John Ireland-Lon McCallister	Oct., '53	72m	Oct. 3 2015	AY	A-1	Average	
Conquest of Cachise (color)	Col.	John Hodiak-Robert Stack	Sept., '53	70m			A-1		
Count the Hours (316)	RKO	Teresa Wright-MacDonald Carey	Apr. 1, '53	74m	Feb. 28 1742	A	A-2	Good	
Cow Country (5310)	AA	Edmond O'Brien-Helen Westcott	Apr. 26, '53	82m	May 2 1822		A-2	Good	
Crazylegs—All American	Rep.	Elroy Hirsch-Lloyd Nolan	Not Set	87m	Oct. 31 2046			Very Good	
Crossed Swords (color)	UA	Errol Flynn-Gina Lollobrigida	Oct. 30, '53		Oct. 31 (S) 2047				
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8 1941	AY	A-1	Excellent	
Cruisin' Down the River (color)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25 1927	AYC	A-1	Average	
Cry of the Hunted (330)	MGM	Vittorio Gassman-Polly Bergen	May 8, '53	80m	Mar. 14 1758	AY	A-2	Very Good	
D									
Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25 1927	AY	A-1	Fair	
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23 1845	AYC	A-2	Excellent	
De Cameron Nights (color) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 10, '53	87m	Nov. 7 2061			Excellent	
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53	86m	Mar. 14 1758	AY	A-1	Good	
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	88m	May 16 1837	AY	A-1	Very Good	
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25 1805	AYC	A-1	Good	
Desperate Moment (Brit.) (386)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5 1981		A-2	Very Good	
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	92m	Aug. 22 1957	A	A-2	Good	
Diamond Queen, The (color)	WB	Fernando Lamas-Arlene Dahl	Jan. 23, '54	80m	Aug. 15 1949			Good	
Donovan's Brain	UA	Law Ayres-Nancy Davis	Sept. 30, '53	83m	Oct. 10 2023			Fair	
Double Confession (Brit.)	Stratford	Derek Farr-Peter Lorre	May 2, '53	86m	May 16 1839			Fair	
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m	Aug. 22 1957	AY	A-1	Good	
Dragon's Gold	UA	John Archer-Hillary Brooke	Oct. 16, '53						
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14 1758	AY	A-2	Very Good	
E-F									
East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19 1998	AY	B	Good	
Easy to Love (color) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53		Nov. 7 (S) 2063				
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10 2023		A-1	Fair	
Escape from Fort Bravo (color) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7 2061			Very Good	
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m	Aug. 29 1966			Average	
Fair Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28, '53	92m	May 2 1821	AY	A-2	Very Good	
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31 2046			Good	
Fallen Angel	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov., '53						
Fanfan the Tulip (Fr.)	Lopert	Gerard Philippe-Gina Lollobrigida	May, '53	96m	May 23 1847			Very Good	
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Patric Robertson	July, '53	81m	Apr. 25 1805	AYC	A-2	Very Good	
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22, '53	68m	Apr. 18 1799	AY	A-2	Good	
Fighting Lawman (5334)	Allied	Wayne Morris	Sept. 20, '53	71m	Oct. 3 2014		A-1	Good	
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m					
5000 Fingers of Dr. T, The (color)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20 1877	AY	A-1	Very Good	
Flame of Calcutta (color)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27 1886	AY	A-2	Good	
Flight Nurse	Rep.	Joan Leslie-Forrest Tucker	Nov., '53	90m	Nov. 7 2062			Fair	
Flight to Tangier (3-D) (color) (5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17 2030		B	Fair	
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers (reissue)	Oct. 29, '53	110m					
Forever Amber (color)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	140m					
Forever Female	Para.	G. Rogers-W. Holden-P. Douglas	Not Set	93m	June 6 1861			Excellent	
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25 1927			Fair	
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May, '53	73m	May 16 1837	AY	A-2	Good	
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16 1838	AY	A-1	Good	
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30 1853			Fair	
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	June 13 1870	AYC	A-1	Good	
French Line (color) (3D)	RKO	Jane Russell-Gilbert Roland	Nov. 15, '53		Nov. 7 (S) 2063				
From Here to Eternity*	Col.	M. Cliff-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1 1933	AM	B	Excellent	
G									
Gay Adventure, The	UA	Burgess Meredith-Jean-Pierre Aumont	Aug. 21, '53	82m	Oct. 10 2022			Fair	
Genghis Khan	UA	Elvira Reyes-Lou Salvador	June 12, '53	78m			A-2		
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellars	Oct., '53	86m	Oct. 3 2014		A-2	Good	
Gentleman's Agreement (352)	20th-Fox	Gregory Peck-Dorothy McGuire (reissue)	May, '53	118m	Nov. 15, '47			Excellent	
Gentlemen Prefer Blondes (c)* (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4 1903	A	B	Excellent	
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25 1927			Average	
Gilbert & Sullivan (color) (Brit.)	UA	Maurice Evans-Robert Morley	Not Set	105m	Oct. 31 2045			Excellent	
Girl Next Door, The (C) (320)	20th-Fox	June Haver-Dan Dailey	June, '53	92m	May 16 1839	AY	A-1	Fair	
Girls of Pleasure Island (5215) (color) Para.	Para.	Don Taylor-Leo Genn	Apr., '53	95m	Feb. 28 1742	AY	A-2	Good	
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17 2029			Very Good	
Glass Wall, The (541)	Col.	Gloria Grahame-Vittorio Gassman	Apr., '53	80m	Mar. 7 1750	AY	A-2	Good	
Glenn Miller Story (color)	Univ.	James Stewart-June Allyson	Not Set						
Glory Brigade, The (323)	20th-Fox	Victor Mature	July, '53	82m	May 16 1838	AY	A-1	Good	
Golden Blade, The (color) (332)	Univ.	Rock Hudson-Pipe Laurie	Sept., '53	81m	Aug. 22 1957	AMYC	A-1	Excellent	
Goldtown Ghost Riders (574)	Col.	Gene Autry-Gail Davis	May, '53	57m	May 23 1846	AYC	A-1	Good	
Great Jesse James Raid (C) (5221)	Lippert	Willard Parker-Barbara Payton	July 17, '53	73m	Aug. 22 1958			Good	
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July, '53	80m	June 27 1886	AY	A-1	Good	
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	May, '53	153m	Jan. 5, '52 1177	AYC	B	Superior	
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18 1918	AYC	A-1	Good	
Gun Fury (C) (3D)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24 2037		A-2	Good	
H									
Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1 1933	AY	A-1	Good	
Here Come the Girls (5309) (color)	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24 2037			Very Good	
His Majesty O'Keefe (color)	WB	Burt Lancaster-Joan Rice	Not Set		June 20 (S) 1879				
Hondo (3-D) (color)	WB	John Wayne	Nov. 28, '53						
Hot News (5327)	Allied	Stanley Clements	Oct. 11, '53	61m	Oct. 17 (S) 2031				
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	106m	May 23 1845		A-1	Very Good	
House of Wax (3D) (color) (218)*	WB	Vincent Price-Phyllis Kirk	Apr. 25, '53	105m	Apr. 18 1797			Excellent	
How to Marry a Millionaire (color) (CinemaScope)	20th-Fox	Grable-Monroe-Bacall	Nov., '53						
Hundred Hour Hunt (Brit.)	Greshler	Anthony Steel-Jack Warner	June, '53	84m	July 4 1902			Good	

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I Believe In You (Brit.)	Univ.	Celia Johnson-Cecil Parker	Apr., '53	91m	May 2	1822	AY	A-2	Good
I, the Jury (3D)	UA	Biff Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926	A	B	Fair
Inferno (color) (3D) (329)	20th-Fox	Robert Ryan-Rhonda Fleming	Aug., '53	83m	July 25	1925	AY	A-2	Excellent
Invaders from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53	78m	Apr. 11	1790	AY	A-1	Good
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53	73m					
Iron Mountain Trail (5231)	Rep.	Rex Allen-Nan Leslie	May 8, '53	54m	June 6	1862	AYC	A-1	Good
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941	AY	A-1	Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew (reissue)	July 15, '53	72m					
It Came from Outer Space (2D-335, 3D-322)	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845	AY	A-1	Very Good
It Happens Every Thursday (319)	Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798	AYC	A-2	Very Good
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Dec., '53		Nov. 7	(S) 2063			
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53	90m	Aug. 22	1958			Fair
J									
Jack McCall, Desperado (color) (537)	Col.	George Montgomery-Angela Stevens	Apr., '53	76m	Mar. 21	1765	AY	A-2	Very Good
Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24	2037			Excellent
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2	Very Good
Jennifer (5407)	Allied	Ida Lupino-Howard Duff	Oct. 25, '53	73m	Oct. 31	(S) 2047			
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3	2013		A-1	Excellent
Johnny the Giant Killer (color) (5205)	Lippert	Animated Cartoon	June 5, '53	70m	July 4	1902	AYC		Good
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1	Superior
K-L									
Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m					
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926	AYC	A-1	Good
Kiss Me Kate (C) (3D) (408)	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31	2045			Excellent
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m					
Knock on Wood (color)	Para.	Danny Kaye-Mai Zetterling	Not Set		Nov. 7	(S) 2063			
La Favorita (Ital.-Eng. Dubbed)	IFE	Paolo Silveri	Oct., '53	78m	Oct. 31	2047			Fair
Landfall (Brit.)	Stratford	Michael Denison-Patricia Plunkett	May 9, '53	88m	June 6	1863			Fair
Last of the Pony Riders	Col.	Gene Autry	Nov., '53	59m	Nov. 7	2062			Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926	AY	A-2	Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781	AY	A-2	Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B	Very Good
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2	Excellent
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989		A-2	Very Good
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11	1909	AYC	A-1	Excellent
Little Fugitive	Burstyn	Richie Andrusco	Oct. 6, '53	75m	Oct. 10	2021			Excellent
Little World of Don Camillo (Ital.-Fr.) I.F.E.	I.F.E.	Fernandel-Gino Cervi	May, '53	103m	Jan. 24	1694		A-2	Very Good
Living Desert, The (color)	Disney	True Life Adventure	Nov., '53	73m	Oct. 10	2021			Excellent
Lone Hand (color) (317)	Univ.	Joel McCrea-Barbara Hale	May, '53	80m	Mar. 28	1773	AYC	A-1	Very Good
Loose in London									
(form. Bowery Knights) (5319)	AA	Bowery Boys	May 24, '53	62 1/2m	June 20	1879		A-1	Fair
Louisiana Territory (3D) (color) (405)	RKO	Documentary	Oct. 16, '53	65m	Oct. 17	2030			Good
M									
Ma and Pa Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749	AYC	A-1	Good
Mahatma Gandhi	UA	Quentin Reynolds (Narrator)	May, '53	81m	May 2	1822			Good
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1	1934	AY	A-2	Fair
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Oct. 30, '53						
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	July 18	1918	AY	A-1	Very Good
Man In Hiding	UA	Paul Henreid-Lois Maxwell	Oct. 2, '53	79m					
Man in the Dark (3D) (547)*	Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789	AY	A-2	Very Good
Man on a Tightrope (315)	20th-Fox	Fredric March-Terry Moore	May, '53	105m	Apr. 4	1781	AY	A-2	Excellent
Marksmen, The (5333)	AA	Wayne Morris	Apr. 12, '53	61m	Apr. 11	(S) 1791			
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53	72m	Sept. 26	2006		B	Good
Marshal's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903		A-1	Average
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53	103m	Sept. 19	1997			Excellent
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918	AY	A-1	Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Veronica Hurst	July 26, '53	81m	July 18	1919		A-2	Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1	Very Good
Mexican Manhunt (5317)	AA	George Brent-Hillary Brooke	Sept. 13, '53	71m				A-1	
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m					
Miss Robin Crusoe (color)	20th-Fox	Amanda Blake-George Nader	Nov., '53	75m					
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18	1918			Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926	AY	A-1	Fair
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1966		A-2	Good
Mr. Potts Goes to Moscow (Brit.)	Stratford	George Cole-Nadia Gray	Sept. 4, '53	93m	Sept. 19	1998			Very Good
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks (reissue)	Sept. 25, '53	70m					
Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	Sept., '53	87m	Aug. 29	1965	AYC	A-1	Very Good
Mogambo (color) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997		B	Very Good
Money from Home (3D) (color)	Para.	Dean Martin-Jerry Lewis	Not Set						
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869		C	Very Good
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Sept. 19	1998		A-2	Good
Murder on Monday	Union	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022			Very Good
Murder Will Out (Brit.)	Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790			Good
Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878		B	Good
My Heart Goes Crazy (Brit.) (color)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935			Average
N									
Neanderthal Man, The	UA	Robert Shayne-Doris Merrick	June 19, '53	78m	June 27	(S) 1887			
Nebraskan, The (color) (3D)	Col.	Phil Carey-Roberta Haynes	Nov., '53	68m	Nov. 7	2062			Fair
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May 1, '53	94m	Apr. 4	1781	AY	A-1	Excellent
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valere	Sept., '53	109m	Aug. 8	1943		A-2	Good

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Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	75m	July 4	1902		A-2	
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1965	A	A-2	Fair
No Escape	UA	Lew Ayres-Sonny Tufts	Sept., '53	76m	Aug. 1	1934	A	B	Good
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Sept. 11, '53	79m			AY	A-2	Fair
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18	1919		A-1	Fair

O-P

Off Limits (5216)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '53	89m	Feb. 7	1709	AYC	A-1	Excellent
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	Silvana-Pampanini-Gino Cervi	June, '53	88m	June 27	1886		B	Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	74m	Mar. 7	1751	AY	B	Good
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m					
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	96m	Oct. 17	2031			Very Good
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27	1887		AYC	Good
Paratrooper (532) (color)	Col.	Alan Ladd-Leo Genn	Dec., '53						
Paris Express, The (Brit.) (color)	MacDonald	Claude Rains-Marta Toren	June, '53	86m	June 16	1869			Very Good
Paris Model	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7	2062			Fair
Passionate Sentry, The (Brit.)	Meadow	Valerie Hobson-Nigel Patrick	Nov., '53	85m	Oct. 31	2047			Fair
Perilous Journey, A (5206)	Rep.	Vera Ralston-David Brian	Apr. 5, '53	90m	May 23	1846	AY	A-2	Fair
Phantom from Space	UA	Ted Cooper-Noreen Nash	May 15, '53	72m	June 6	1863	AYC	A-1	Poor
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	80m	May 16	1837	A	B	Very Good
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	81m	Aug. 8	1942	AY	A-2	Good
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	101m	Mar. 7	1750	AYC	A-2	Very Good
Port Sinister (317)	RKO	James Warren	Apr. 10, '53	65m	Feb. 21	1735	AY	A-1	Fair
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16	1838	AY	A-2	Good
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750	AY	B	Good
Prisoners of the Casbah (color)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Nov. 7	2062		A-2	Fair
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53						
Problem Girls (526)	Col.	Helen Walker-Ross Elliott	Apr., '53	70m	Mar. 14	1759	A	B	Fair
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982			Fair

Q-R

Queen Is Crowned, A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13	1869	AYC		Excellent
Readers of the Seven Seas (color)	UA	John Payne-Donna Reed	May 27, '53	88m	June 13	1870	AY	A-1	Fair
Remains to Be Seen (331)	MGM	June Allyson-Van Johnson	May 15, '53	89m	Apr. 25	1805	AY	A-2	Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25	1925	AM	B	Very Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20	1879	AMY	A-2	Fair
Riot in Cell Block 11	AA	Neville Brand-Leo Gordon	Not Set		Nov. 7	(S)2063			
Road House (355)	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m					
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	71m	May 23	1846		A-1	Good
Robe, The (CinemaScope) (C)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005	AYC	A-1	Superior
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901	AMYC	A-2	Excellent
Rome 11 O'Clock (Ital.)	Times	Raf Vallone-Lea Padovani	Apr., '53	107m	May 2	1823		B	Very Good
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m					
Royal African Rifles, The (color) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015			Average
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June, '53	76m	Sept. 5	1981			Fair

S

Sabre Jet (color)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989		A-1	Good
Safari Drums (5314)	AA	Johnny Sheffield	June 21, '53	71m	June 27	1886		A-1	Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966	AY	A-1	Good
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	83m	July 18	1917	AY	A-2	Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	A	B	Excellent
Sangaree (3D) (5230)*	Para.	Fernando Lamas-Arlene Dahl	May, '53	95m	May 30	1853	AY	B	Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	54m	June 6	1863	AY	A-1	Fair
Scandal at Scourie (color) (336)	MGM	Graer Garson-Walter Pidgeon	June 12, '53	90m	May 2	1821	AYC	A-2	Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June, '53	108m	Apr. 18	1798	AYC	A-1	Excellent
See Around Us, The (color) (403)	RKO	Documentary	July 11, '53	61m	Jan. 17	1686	AYC	A-1	Very Good
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	91m	June 6	1862	AY	B	Good
Sea of Lost Ships	Rep.	John Derek-Wanda Hendrix	Oct. 22, '53	85m	Oct. 31	2046			Good
Second Chance (color) (3D)* (403)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18	1919	AMY	A-2	Very Good
Sequoia (340)	MGM	Jean Parker-Russell Hardie (reissue)	June, '53	73m					
Serpent of the Nile (color) (538)	Col.	Rhonda Fleming-William Lundigan	May, '53	81m	Apr. 18	1799	A	B	Good
Seven Deadly Sins, The (Fr.)	Davis	Gerard Philipe-Michele Morgan	May, '53	120m	May 23	1846		C	Very Good
Shadow Man (5316)	Lippert	Cesar Romero	Oct. 16, '53						
Shadows of Tombstone	Rep.	Rex Allen	Sept. 28, '53	54m	Oct. 10	2022			Good
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2	Excellent
Shark River (color)	UA	Steve Cochran-Carole Mathews	Nov., '53	80m	Nov. 7	2062			Fair
She Had to Say Yes	RKO	Jean Simmons-Robert Mitchum	Aug. 1, '53	89m	Nov. 1	(S)1591		A-2	
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	88m	June 27	1886	AY	A-1	Good
Silver Horde (color)	RKO	John Wayne-Jane Russell	Dec. 12, '53						
Sins of Jezebel (color) (5225)	Lippert	Paulette Goddard	Oct. 23, '53						
Siren of Bagdad (color)	Col.	Paul Henreid-Patricia Medina	June, '53	72m	May 16	1837	AY	B	Good
Sky Commando (542)	Col.	Den Duryea-Frances Gifford	Sept., '53	69m	Aug. 22	1958	AY	A-1	Fair
Slasher, The (Brit.) (5218)	Lippert	James Kenney-Joan Collins	May 29, '53	75m	Aug. 8	1943			Average
Slaves of Babylon (525) (color)	Col.	Richard Conte-Linda Christian	Oct., '53	82m					
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	71m	May 9	1830	A	B	Good
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr. 10, '53	93m	Feb. 28	1741	AY	A-1	Excellent
Snake Pit, The (353)	20th-Fox	O. DeHavilland-Leo Genn (reissue)	May, '53	108m			AY	B	Excellent
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	July, '53	114m	Sept. 20, '53	1533	AY	B	Excellent
So Big (307)	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013		A-1	Excellent
So Little Time (Brit.)	MacDonald	Maria Schell-Marius Goring	July, '53	89m	Aug. 8	1942			Very Good
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	July 18	1917	AY	A-1	Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741	AY	A-2	Excellent
Something Money Can't Buy (Brit.)	Univ.	Patricia Roc-Anthony Steel	Oct., '53	83m	Oct. 3	2015	AY	A-2	Fair

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Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	70m	July 4	1902		A-1	Good
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Sally Forrest	Nov. 1, '53						
Song of the Land (color)	UA	Nature	Nov., '53	71m					
South Sea Woman (222)	WB	Burt Lancaster-Virginia Mayo	June 27, '53	99m	June 6	1861	AY	B	Very Good
Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug. 7, '53	76m	July 4	1902			Good
Split Second (318)	RKO	Alexis Smith-Keith Andes	May 2, '53	85m	Mar. 21	1765	AY	A-2	Very Good
Stage Door (483)	RKO	Kath. Hepburn-Ginger Rogers (reissue)	Aug. 5, '53						
Steag 17 (5224)*	Para.	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2	Excellent
Stand at Apache River (color) (331)	Univ.	Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949	A	A-1	Fair
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Oct. 17	2030		A-1	Fair
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1	Excellent
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26, '53	122m	Mar. 7	1749	AY	A-2	Very Good
Strange Deception (Ital.)	Casino	Raf Vallone-Elena Varzi	May, '53	96m	May 30	1853		B	Very Good
Stranger on the Prowl	UA	Paul Muni	Nov., '53						
Stranger Wore a Gun, The (color) (3D)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943	AY	A-1	Average
Sun Shines Bright, The (5208)	Rep.	Charles Winninger-Arleen Whelan	May 2, '53	90m	May 9	1830	AY	A-2	Good
Sweethearts on Parade (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934	AYC	A-1	Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901	AYC	A-2	Very Good
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53	90m	Mar. 21	1766	AY	B	Good

T

Take Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23	1846	AYC	B	Very Good
Take the High Ground (color) (406)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006	AY	A-2	Very Good
Tanga Tika (color)	Schaefer	All Native Cast	Nov., '53	75m	Oct. 10	2022			Excellent
Tarzan and the She-Devil (324)	RKO	Lex Barker-Joyce MacKenzie	June 8, '53	76m	July 18	1918	AYC	A-1	Fair
Terror on a Train (402)	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926	AY	A-1	Good
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53						
That Man from Tangier	UA	Nils Asther-Roland Young	May 8, '53	80m	May 2	1823		B	Fair
Those Redheads from Seattle (color) (3D) (5305)	Para.	Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26	2006		A-2	Very Good
Three Girls from Rome (Ital.) (Eng. dial.)	I.F.E.	Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934		A-2	Very Good
Thunder Bay (color) (327)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2	Excellent
Thunder Over the Plains (color)	WB	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7	2061			Good
Thunderhoof	Col.	Preston Foster-Mary Stuart (reissue)	June, '53	77m					
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207		B	Good
Time Gentlemen Please (Brit.)	Union	Eddie Byrne-H. Baddely	Sept., '53	79m	Oct. 10	2022			Good
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1	1935			Good
Titanic (318)*	20th-Fox	Clifton Webb-Barbara Stanwyck	May, '53	98m	Apr. 18	1798	AY	A-2	Excellent
Titfield Thunderbolt (color) (Brit.) (387)	Univ.	Stanley Holloway	Oct., '53	84m	Oct. 3	2014	AYC	A-1	Excellent
Tonight at 8.30 (Brit.) (color)	Continental	Valerie Hobson-Nigel Patrick	May, '53	81m	June 6	1862		A-2	Good
Tonight We Sing (color) (347)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1	Excellent
Topeka (5325)	AA	Bill Elliott	Aug. 9, '53	69m	Sept. 19	1998			Fair
Torch Song (color) (405)	MGM	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014		A-2	Good
Trader Horn (339)	MGM	Harry Carey-Edwina Booth (reissue)	June, '53	120m					
Trail Blazers (5329)	AA	Alan Hale, Jr.	Apr. 19, '53	64m				A-1	
Trail of the Arrow	AA	Guy Madison-Andy Devine	Aug. 25, '53	53m	Sept. 5	1981		A-1	Fair
Treasure of Sierra Madre (310)	WB	Humphrey Bogart (reissue)	Nov. 7, '53	126m					
Trent's Last Case (Brit.)	Rep.	Michael Wilding-Margaret Lockwood	Sept. 22, '53	90m	Oct. 17	2030		A-2	Fair
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Apr. 4, '53	110m	Mar. 21	1765	AYC	A-2	Excellent
Tumbleweed (color) (405)	Univ.	Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 7	(S)2063			
Twilight Women (Brit.) (5217)	Lippert	Freda Jackson-Lois Maxwell	May 15, '53	89m	Aug. 8	1943			Average
Twonky, The	UA	Hans Conried-Gloria Blondell	June 10, '53	72m	June 27	1887			Poor

U-V

Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53	69m					
Untamed Breed	Col.	Sonny Tufts-Barbara Britton (reissue)	Sept., '53	79m					
Valley of Headhunters	Col.	Johanny Weissmuller	Aug., '53	67m	July 25	1926	AY	A-1	Good
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	June, '53	84m	May 9	1830	AY	A-2	Good
Veils of Bagdad (color) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014		B	Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18	1917	AY	A-2	Very Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989	AM	A-2	Fair
Vigilantes Terror (5422)	Allied	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17	(S)2031			
Village, The	UA	John Justin-Eva Dahlbeck	Oct. 23, '53	98m	Oct. 17	2029		A-1	Good
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	June 5, '53	106m	June 20	1878		B	Good

W

Walking My Baby Back Home (406)	Univ.	Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 7	(S)2063			
War of the Worlds (C) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903	AY		Good
White Witch Doctor (color) (324)	20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1	Very Good
Wings of the Hawk (C) (2D-336, 3D-330)	Univ.	Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5	1981		A-2	Very Good
Without Reservations (484)	RKO	Claudette Colbert (reissue)	Aug. 5, '53						

X-Y-Z

Yank in the R.A.F.	20th-Fox	Tyrone Power-Betty Grable (reissue)	Nov., '53	97m					
Yellow Balloon (5430)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	80m	Oct. 31	(S)2047			
Young Bess (color)* (333)	MGM	J. Simmons-S. Granger-D. Kerr	May 29, '53	112m	May 2	1821	AY	A-1	Very Good
Young Caruso, The (Ital.) (Eng. dial.)	I.F.E.	Ermanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942		A-2	Good

FEATURES LISTED BY COMPANIES — PAGE 2053, ISSUE OF OCTOBER 31, 1953
SHORT SUBJECTS CHART APPEARS ON PAGES 2038-2039, ISSUE OF OCTOBER 24, 1953

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 122 attractions, 4,864 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	-	5	31	8	2
†Actress, The (MGM)	-	-	1	9	3
Affair with a Stranger (RKO)	-	-	4	2	2
Affairs of Dobie Gillis, The (MGM)	-	1	4	12	-
All-American (Univ.)	-	4	1	4	2
Ambush at Tomahawk Gap (Col.)	-	5	13	11	1
All I Desire (Univ.)	-	20	24	22	3
Arena (3-D) (MGM)	2	6	5	14	5
Arrowhead (Para.)	-	9	16	1	-
Band Wagon, The (MGM)	4	7	31	33	8
Beast from 20,000 Fathoms, The (WB)	8	25	20	10	7
Big Leaguer, The (MGM)	-	-	3	8	4
Blowing Wild (WB)	1	4	1	5	-
Blueprint for Murder, A (20th-Fox)	-	-	7	3	-
By the Light of the Silvery Moon (WB)	4	33	55	20	4
Caddy, The (Para.)	4	35	15	2	1
Charge at Feather River, The (3-D) (WB)	8	10	7	8	7
City of Bad Men (20th-Fox)	-	8	33	11	2
City That Never Sleeps (Rep.)	-	-	2	3	2
Climbed Wings (AA)	-	5	3	-	-
*Code Two (MGM)	-	5	10	1	1
Column South (Univ.)	-	6	15	24	1
Cruisin' Down the River (Col.)	1	2	9	15	3
*Cry of the Hunted (MGM)	-	-	9	7	-
Dangerous Crossing (20th-Fox)	-	-	4	9	-
Dangerous When Wet (MGM)	5	41	64	12	-
Desert Rats, The (20th-Fox)	-	5	17	29	4
*Desert Song, The (WB)	-	1	45	34	6
Devil's Canyon (3-D) (RKO)	-	5	6	4	-
Down Among the Sheltering Palms (20th-Fox)	-	1	31	25	12
Dream Wife (MGM)	-	10	21	46	9
†East of Sumatra (Univ.)	-	3	3	-	1
Fair Wind to Java (Rep.)	-	1	9	27	18
Farmer Takes a Wife (20th-Fox)	-	20	29	25	17
Fast Company (MGM)	-	-	8	9	4
Flame of Calcutta (Col.)	-	-	1	-	5
Fort Ti (3-D) (Col.)	15	21	9	4	1
49th Man, The (Col.)	-	6	3	1	-
Francis Covers the Big Town (Univ.)	7	39	23	10	-
From Here to Eternity (Col.)	11	12	2	-	-
Gentlemen Prefer Blondes (20th-Fox)	44	26	2	5	-
Girl Next Door, The (20th-Fox)	11	14	22	11	3
Glory Brigade, The (20th-Fox)	-	5	13	12	1
Golden Blade, The (Univ.)	-	2	1	3	2
Great Sioux Uprising, The (Univ.)	1	4	21	24	5
Gun Belt (UA)	-	4	11	4	-
Half a Hero (MGM)	-	-	4	7	8
Houdini (Para.)	7	21	11	7	-
I, the Jury (3-D) (UA)	1	5	5	5	-
Inferno (3-D) (20th-Fox)	1	2	15	1	5
Invaders from Mars (20th-Fox)	-	11	10	19	9
Island in the Sky (WB)	-	19	17	8	8
It Came from Outer Space (3-D) (Univ.)	2	4	13	7	4
It Happens Every Thursday (Univ.)	-	2	14	26	3

	EX	AA	AV	BA	PR
Jamaica Run (Para.)	-	9	15	21	6
Juggler, The (Col.)	1	-	1	6	3
Kid from Left Field, The (20th-Fox)	-	-	17	16	2
†Last Posse, The (Col.)	-	-	-	3	2
Latin Lovers (MGM)	3	1	8	23	17
Law and Order (Univ.)	1	8	32	28	-
Let's Do It Again (Col.)	-	5	17	19	6
Lili (MGM)	8	16	8	12	7
†Lion Is in the Streets, A (WB)	-	-	1	3	3
Little Boy Lost (Para.)	3	8	4	-	-
Lone Hand (Univ.)	-	13	36	18	-
*Loose in London (AA)	-	4	7	4	1
Main Street to Broadway (MGM)	-	2	-	16	11
Man from the Alamo (Univ.)	-	10	6	15	8
Man on a Tightrope (20th-Fox)	-	-	6	20	6
Marshal's Daughter, The (UA)	-	2	13	1	-
Master of Ballantrae, The (WB)	1	1	12	20	7
Maze, The (3-D) (AA)	1	2	8	11	2
Melba (UA)	-	-	-	9	-
Mission Over Korea (Col.)	-	-	1	1	6
Mister Scoutmaster (20th-Fox)	3	13	46	13	1
Moon Is Blue, The (UA)	26	23	10	2	-
Never Let Me Go (MGM)	-	5	40	45	7
Pickup on South Street (20th-Fox)	11	47	21	11	5
Plunder of the Sun (WB)	-	-	5	13	-
Pony Express (Para.)	-	27	30	13	1
Powder River (20th-Fox)	1	10	29	28	-
Queen Is Crowned, A (Univ.)	4	9	2	6	4
Raiders of the Seven Seas (UA)	-	2	4	12	4
Remains to Be Seen (MGM)	-	10	37	13	1
Return to Paradise (UA)	-	7	16	17	1
Ride Vaquero (MGM)	3	15	42	14	5
Roar of the Crowd (AA)	-	6	5	7	1
†Robe, The (20th-Fox)	5	-	-	-	-
Roman Holiday (Para.)	-	4	13	16	3
Sailor of the King (20th-Fox)	-	-	1	3	3
Salome (Col.)	11	46	19	11	1
Sandarae (3-D) (Para.)	3	9	6	2	4
Scandal at Scourie (MGM)	-	7	17	26	7
Scared Stiff (Para.)	25	42	11	3	-
Sea Devils (RKO)	-	1	-	4	3
Second Chance (3-D) (RKO)	2	4	13	8	-
Serpent of the Nile (Col.)	-	-	7	14	5
Shane (Para.)	34	24	4	2	-
Shoot First (UA)	-	-	3	9	1
Siren of Bagdad (Col.)	-	-	5	7	9
Slight Case of Larceny, A (MGM)	-	1	3	12	-
So This Is Love (WB)	-	2	14	19	8
Son of Belle Starr (AA)	-	4	9	2	-
South Sea Woman (WB)	-	11	32	32	2
Split Second (RKO)	-	1	20	17	14
Stalag 17 (Para.)	6	27	20	3	-
†Stand at Apache River (Univ.)	-	-	1	4	1
Story of Three Loves, The (MGM)	-	9	15	16	11
Stranger Wore a Gun, The (3-D) (Col.)	3	12	5	1	2
*Sun Shines Bright, The (Rep.)	-	-	2	5	7
Sword and the Rose, The (RKO)	-	1	8	13	2
Take Me to Town (Univ.)	-	9	26	14	1
Tarzan and the She-Devil (RKO)	-	5	10	3	1
Thunder Bay (Univ.)	3	11	40	18	2
Titanic (20th-Fox)	3	45	37	13	3
Vanquished, The (Para.)	-	1	19	19	5
Vice Squad (UA)	-	1	9	6	-
†Vicki (20th-Fox)	-	-	-	1	4
War of the Worlds (Para.)	-	4	5	8	5
White Witch Doctor (20th-Fox)	13	45	21	9	-
Wings of the Hawk (3-D) (Univ.)	-	-	6	1	6
Young Bess (MGM)	1	20	37	25	4

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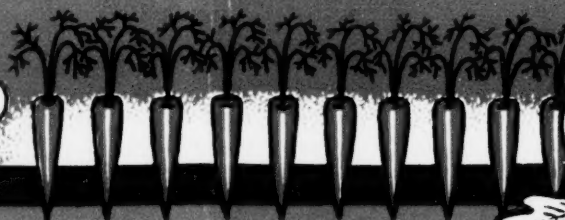
Better Theatres

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NOVEMBER ISSUE
Section 2 of
Motion Picture Herald
of November 7, 1953

Fall **BUYERS NUMBER**

with **THE BUYERS INDEX**
GENERAL, page 34 VENDING, page 26



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About People of the Theatre

AND OF BUSINESSES SERVING THEM

HAROLD P. SHERER has been elected executive vice-president of the Hertner Electric Company, Cleveland, a subsidiary of the General Precision Equipment Corporation, New York. Mr. Sherer has been vice-president in charge of engineering for the past several years and has been associated with Hertner for 13 years. He is a graduate electrical engineer of Ohio



Harold P. Sherer

State University and has been active in the electrical equipment field since obtaining his degree. He is a member of AIEE and Tau Beta Pi. A native of Ohio, he makes his residence in Parkview.

HARRO V. ZEPPELIN, formerly manager of Westrex Corporation's subsidiary companies in Japan, China, and Argentina, has been transferred to the Far East. While responsible for Westrex operations in the Philippines, Mr. Zeppelin will also supervise the installation and servicing of Westrex recording equipment in studios in the Western Pacific area.

EDWARD O'MALEY has been named manager of the Centre theatre, Baltimore, replacing JOHN ALDERSON, who resigned.

ERNEST J. COMI has been appointed general manager of the Capitol Theatre Supply, Boston, by K. R. DOUGLAS, president.

CYRUS HARVEY, JR. and BRYANT HALIDAY, operators of the Brattle theatre, Cambridge, have acquired a long-term lease on the Copley theatre in Copley Square, Boston.

CHARLES B. BLOOD of Brookhaven, Ga., has been appointed Southeastern sales manager of the American Mat Corporation and D. W. Moor Company, according to D. W. MOOR, president of the two companies of Toledo, Ohio. Mr. Blood, previously identified with the hotel and restaurant equipment fields, has more recently

(Continued on page 8)



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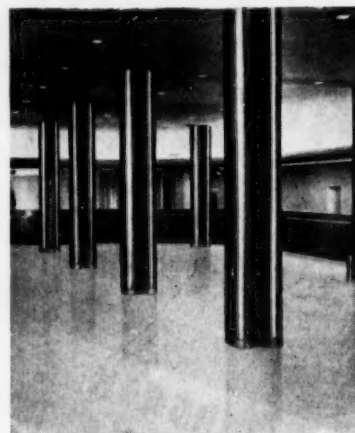
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Kalistron is available in 29 colors, ranging from Pure White, Silver and Gold, delicate Pastels or off shades such as Chartreuse, to Wines, Dark Greens and up to Dark Blues that are almost black, and in "antiqued" duo-tone shadings.

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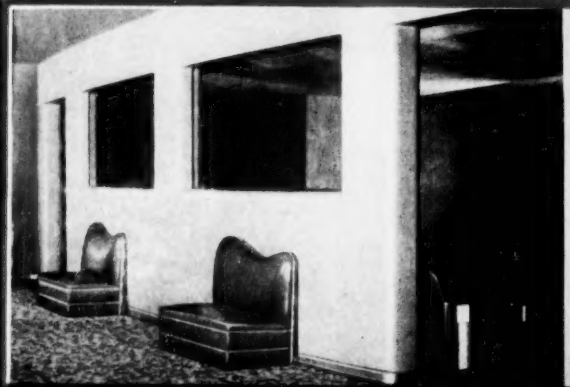
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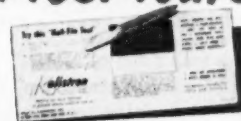
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(Continued from page 4)

been serving as territorial manager for the American Mat and Moor Companies. He will cover the states of North and South Carolina, Alabama, Georgia, Florida and Tennessee with the complete lines of floor matting of the two companies.

Redecoration of the Arnett theatre, Rochester, N. Y., including installation of a new wide-screen, was completed recently by operators PHIL COHN and MAURY SLOZNICK.

ED DE LEUWY, veteran manager for the Balaban & Katz circuit, Chicago, has been transferred from the downtown Roosevelt to the neighborhood State in that city at his own request. The Roosevelt will now be co-managed by KEN EDGERLY, formerly manager of the State and SAM LEVINE, formerly assistant manager of the Uptown.

ANSEL WINSTON, manager for many years of RKO's Grand theatre in Chicago, has been promoted to city manager for that circuit in Dayton, Ohio. Replacing him at the Grand is TYRUS ANDERSON.

JOSEPH MURDOCK has been named manager of the Ohio theatre at Mansfield, Ohio, succeeding ROBERT A. LYTLE, who resigned.

ROY WALLER has sold his Roy theatre at New Concord, Ohio, to DON RICHARDSON.

Recent remodeling of the Banning theatre in Banning, Calif., included a new front, marquee, box-office and a wide-screen.

NEW SMPTE OFFICERS



Newly elected officers of the Society of Motion Picture Television Engineers are shown above following the opening luncheon of the society's 74th semi-annual convention at the Statler Hotel in New York last month, where their election was announced. Left to right are the society's new financial vice-president, Barton Kreuzer, manager of theatre and industrial equipment of the RCA Victor Division; engineering vice-president, Axel G. Jensen, director of television research of the Bell Telephone Laboratories, Inc.; and treasurer, George W. Colburn, of the George W. Colburn Laboratory, Inc. They were elected to two-year terms beginning January 1, 1954.

MOTION PICTURE HERALD, NOVEMBER 7, 1953

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RCA stereophonic sound systems have been installed recently in the following Ohio theatres by M. H. FRITCHEL of the Oliver Theatre Supply Company, Cleveland: the State, Findlay; State, Sandusky and Paramount, Youngstown.

The Southern Amusement Company of Lake Charles, La., has assumed ownership and operation of the Surf Twin Screen drive-in in that city. It was built and previously operated by PERCY DUPLISSEY, MATTHEWS GUIDRY and ROY NAVARRE.

JULIAN HARVEY has taken over management of the Crown theatre at Vallejo, Calif., and the Village at Sacramento, both formerly operated by Westland Theatres, San Francisco.

An Ampex stereophonic sound system has been installed in the United Artists theatre, Detroit.

SAL ADORNO, SR., 75, general manager of the M&D Theatres, Middletown, Conn., is currently observing his 45th year in the motion picture industry. The M&D circuit operates the Palace, Capitol and Middlesex theatres in that city.

Construction of a drive-in theatre at the southeast city limits of Albia, Iowa, has been begun by the McClain Theatre Company, which operates the King theatre there. The project will be on a 10-acre plot and will accommodate 300 cars. Operation is expected to begin in the spring.

MANAGEMENT AWARD WINNER



Latest winner of the Clayton Long trophy, awarded by Fox Inter-Mountain Theatres, Denver, to the local manager who exhibits the highest achievement in good housekeeping and general management, is Helen Spiller, of the Esquire theatre in Denver. Presenting the trophy to her is Frank H. Ricketson, Jr., (left) president of Fox Inter-Mountain, while Ray Davis, Denver city district manager, looks on. The award was established 15 years ago by Mr. Ricketson after the death of Mr. Long, who "exemplified the ideal theatre manager" Miss Spiller and her staff have also been consistent winners of the circuit's courtesy plaques with a record of 17 to their credit.

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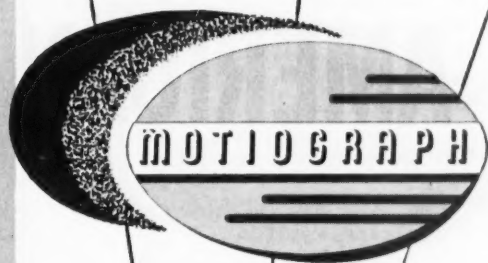
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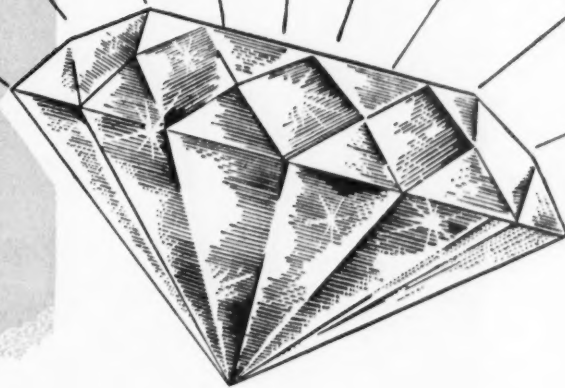
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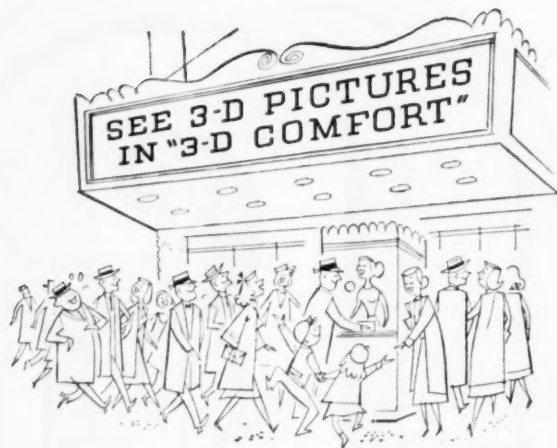
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Better Theatres

for NOVEMBER 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.



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Margin for Adjustment of Aspect Ratio

ADDRESSING the Allied States convention in Boston last month, Spyros Skouras, president of 20th Century-Fox, said that CinemaScope had been developed to benefit the smaller theatre as well as the large operation. If Mr. Skouras' reassurance in Boston was occasioned by doubt, as it seemed to be, a reason for uncertainty may have been suggested by the 2.55-to-1 picture proportions adopted for CinemaScope.

It is to be sure, a rather large one for the average theatre. That aspect ratio was rather natural, however; it derived mathematically from application of the Chretien anamorphic formula to the standard 1.33-to-1 ratio. And in actual practice, how rigid is it?

We wouldn't know for sure; moreover, we agree with Mr. Schlanger that one should not tamper, as he said in the October article of his current series, with the producer's creative work. Practical considerations of general exhibition, however, may well allow for some contraction of the 2.55-to-1 ratio.

Among pictures being produced in a 1.66-to-1 ratio for "wide-screen" exhibition by the aperture mask method, substantial margin for adjustment of proportions is being made. In at least some instances, we learn, critical material is being kept to a height permitting even greater width.

Right now, of course, we have to consider a considerable inventory of older pictures, but as months go by they will bear less and less upon screen installations. If, looking into the future a bit, one preferred to fix upon certain picture proportions in order to avoid makeshifts and to establish the best viewing conditions, that might be quite feasible with an aspect ratio between 1.7 and 1.8-to-1.

Such proportions seem well adapted to "wide-screen" product now on the way generally; then if material at extreme sides were expendable, a strip of masking across the bottom of the screen (where it would be least noticeable) might provide a simple, practicable adjustment for an average theatre to a somewhat lower height when a production of so much as 2.5-to-1 were presented.

—G. S.

As part of the "new techniques," stereophonic sound is steadily increasing the use of magnetic recording. Here is how magnetic differs from the optical method.

Advantages of Magnetic Sound

By GIO GAGLIARDI



FIGURE 1—Representation of one kind of magnetic striping on film. In this type the magnetic material is applied in liquid form to a bonding coating on the film base.



FIGURE 2—How magnetic stripe is applied in the laminated type of construction, in which the magnetic material (iron oxide) is first applied to a strip of plastic material.

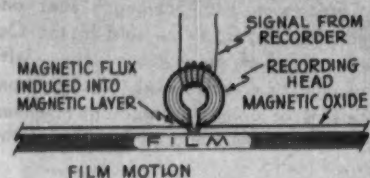


FIGURE 3—The sound current flows through a coil of the recorder, producing a variable magnetic flux in the coil core, and the flux passes through layer of iron oxide on the film. The drawing shows path of magnetic flux in the oxide and recorder coil core.



FIGURE 4—Representation of the film after it has left recorder, with each section of track given its specific magnetic energy. Flux flows partly in the oxide, partly in air outside the oxide layer.

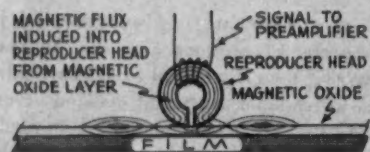


FIGURE 5—Indicating distribution of magnetic flux in iron oxide layer and coil core of the pickup head during reproduction.

MAGNETIC recording on motion picture film is now being adopted by the film industry at a high rate. To many theatre people this type of recording and sound reproduction may be new and strange; be that as it may, magnetic recording itself is not really a new invention.



As far back as 1898, Valdemar Poulsen built a magnetic recording instrument, which he called the "Telegraphophone." He found it possible to magnetize a steel wire and then to play it back translating these varying magnetic fields into corresponding electrical impulses.

The invention lay dormant until about 1930, when the "Magnetophone" was produced in Germany. This machine used an oxide coated tape in place of the steel wire; however, the quality of reproduction was rather poor, the noise level being very high, but the instrument served adequately as a dictating machine.

In this country the use of magnetic recording on wire or tape was not considered attractive until the beginning of the Second World War. Under the impetus of war activity, development progressed very rapidly in the manufacture of ferric oxide coated tapes, of recording and reproducing mechanisms, and of amplifiers. At first the quality of equipment limited the use of this medium to speech records only, but as successive improvements were made, magnetic recording quickly displaced the standard disk records in the radio industry and is now seriously invading the field of film optical recording.

The recording material principally used in magnetic recording is a form of iron oxide ground to an extremely fine powder and held together by suitable binder and solvent. The iron oxide, which has magnetic properties similar to iron, must be distributed through the mixture with an

even density, and then the mixture must be applied to the carrying base (film, plastic, or paper) in an even layer so that its magnetic permeability remains constant for the full length of the film.

The standard thickness of the oxide coating is approximately six ten-thousandths of an inch (0.0006"), and the oxide stripes can be made from 15 mils wide up to the full width of the film base. This form of application will provide a very thin and very flexible ribbon of magnetic material upon which the signal can be magnetized.

Figure 1 shows the construction of one type of magnetic striping on film. A bonding coat is applied to the film base, then the magnetic material in liquid form is applied from a constant feed hopper to the bonding coat. After passing through the necessary drying devices, the surface of the stripe is lubricated and buffed to maximum smoothness.

Figure 2 shows the construction of magnetic striping using the lamination process. The iron oxide is first deposited on a cellophane backing strip, then the oxide is covered on the opposite side with a thermoplastic adhesive. The magnetic stripe is rolled on to the motion picture film and heated for a permanent bond, then the cellophane backing is removed. This process uses no liquid solvents and should not endanger the film in any way.

These methods of application will provide stripes of magnetic material along one side of the film ready for the signal to be recorded. Now let us see how this signal is applied, stored and reproduced.

THE MAGNETIC TRACK

We all know that iron substances may be readily magnetized by locating them in a magnetic field, and that these iron particles will retain their magnetism for a long time if they are not disturbed by other magnetic flux. This particular quality makes it possible to record and store different formations of magnetic signal in the thin layer of iron oxide contained in the magnetic stripes on motion picture film.

For recording purposes, the film with its oxide stripes, or complete oxide surface,

(Continued on page 64)

ANOTHER
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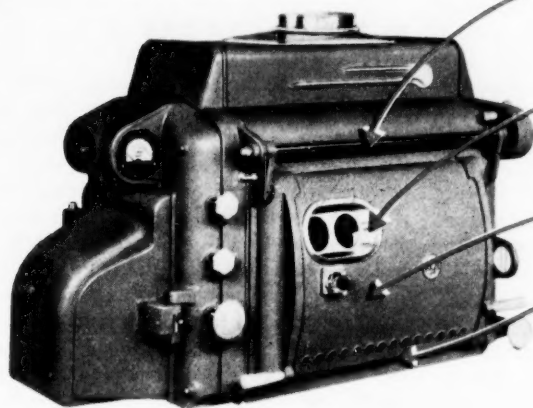
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sizing the wider picture is again our subject in this article. The preceding discussion of "wide-screen" picture dimensions offered a selection of procedures as might be advised by specific circumstances, and went into the factors of aspect ratio and structural conditions affecting choice. Now we deal with the expanded performance area as an essentially permanent installation—in its basic specifications, at any rate.

The projected picture, regardless of size or proportions, is fundamentally related to the seating pattern. As we increase its dimensions, this relationship becomes increasingly critical. The question of picture size in the past has been simpler than now, not merely because of its relative smallness, but also because of cinematographic practice which the traditional scale and shape advised. "Wide-screen" technique includes increase in the volume of pictorial material as well as extension of the space which it occupies.

Other qualities of the screen image are changed. The very expansion of width to twice as much as before, even more in some instances, makes any distortions the more apparent. Visual acuity is sharpened by magnitude alone, so that regardless of whether projection and screen specularity produce a brighter picture than before, perception is more sensitive to perspective and all the other factors of realism.

Whether it is wise to provide for "wide-screen" productions in some more or less temporary manner, depends upon circumstances of each situation. We cannot ignore, however, the natural relationship between picture size and seating pattern, and the fact that it is more critical in "wide-screen" technique than ever before. Why that is so is explained in this article, and we offer a simple method of determining picture size according to seating pattern.

VISION AS A BASIS

The efficiency of a seating plan is measured by the percentage of desirable viewing positions in it; hence all conditions affecting viewing of the picture should be determined on the basis of an ideal viewing location at the center of the seating mass. Since a normal seating pattern is narrower toward the front than it is elsewhere, the center of the seating mass is normally more than halfway back from the screen. When

Relating Picture Size To Seating Pattern

The third article of a series in which Mr. Schlanger, theatre architect and consultant widely known as a specialist in motion picture presentation, explains determination of picture size according to viewing conditions.

the seating plan includes a balcony, then we have still more seating toward the rear of the auditorium, which pulls the center of the seating mass (center of seating gravity, as it were) yet farther back.

This center is that point along a line perpendicular to the center of the screen at which half of the seating is forward of it, and half of it to the rear of it. If we then establish a picture size which is the most desirable for viewing a screen performance in the new "big picture" technique (bearing in mind the cinematographic values of that technique), we shall have the best size for the greatest part of the seating capacity. For convenience in reference, let us call that picture size *optimum*.

In dealing in the preceding article with screen dimensions more in terms of immediate expedients than we are approaching them here, we used the factor of maximum viewing distance (*W*). This has served for many years as a reference for determining a minimum size of a picture in order to give the majority of patrons effective perception of screen image details. With cinematographic practices developing from the fact that the picture was almost square and typically small relative to the auditorium—using, that is to say, the "close-up" more and more—it was found by persons trying to arrive at some sort of competent guidance in the matter that the need to perceive detail—*visual acuity*—was adequately satisfied, on the average, if the picture was no smaller than a trifle over one-fifth the distance from the screen to the last row (a maximum viewing distance approximately five times the screen width, or *5W*).

But "wide-screen" technique is a horse of another color. With it, the *value* of the close-up can be retained, but with other (environmental) material included; more-

over, an important advantage of the "big picture" is the exploitation of scenic and spectacular material, requiring long- and wide-angle shots. All the relationships of picture size to seating pattern now become more critical than they were. This article therefore submits a formula that recognizes the conditions introduced by "wide-screen" technique from studio to theatre.

It doubtless may be assumed that exhibitors want to take the fullest possible advantage of this new technique of cinematography and projection; we therefore do not want to lose any of the effect of "presence" that it can give the screen performance, nor minimize any of the pictorial conditions which help the mind to construct a realistic image.

AS THE CAMERA SEES IT

Consider the camera as a witness of the scene. (And that is the point of view of the director who is creating and judging the action and composition of the scene.) Obviously, the ideal point from which to view the projected scene would be one comparable in angle and distance to the relative position of the camera itself.

Only a few members of an audience could enjoy such a favorable location; however, going to a larger picture does move that position to the center of a greater number of seats than has been typically the case. If the center of the seating mass is one from which the picture is viewed with greatest visual ease, and with such ideal conditions of perception that there is a minimum of distortion of *perspective* (depth sense), then it does express the relationship between the focal length of the camera lens and the focal length of the projector lens.

This is illustrated in accompany draw-

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ings. Widening of the picture with the use of shorter focal length lenses in both cinematography can—and in the product made with “wide-screen” technique, actually does—move this point of superior

perception closer to the center of the typical seating mass—for some scenes, in fact, placing both at about the same position.

We shall deal with this condition of viewing further in this article, in illustrating

the application of the method here submitted for determining picture size in accordance with the seating pattern. But first the method itself:

The method is illustrated in the three drawings accompanying this article. In Figures A-1 and A-2 describe a seating pattern that may be taken as typical, since it is based on the survey of pertinent conditions in existing American theatres recently conducted by the Society of Motion Picture and Television Engineers. The pattern of Figure A-1 includes a balcony; that of A-2 is of single-floor seating.

The schemes here are worked out on the basis of a maximum viewing distance of 106 feet, which the SMPTE survey found to be typical. While there are many theatres with wider patterns for such depth, greater relative width does not affect the calculation unless the seating plan flares out continuously toward the rear in a wedge shape, which it rarely does. As for the extremely wide auditoriums (relative to depth), the abundance of architectural forms that these introduce at the screen end present another kind of problem; they should be modified so that they do not compete with the performance in audience attention upon the picture.

CENTER OF SEATING MASS

Now in the typical one-floor pattern of Figure A-2, it was first necessary to determine the seating capacity we would have to deal with, considering the probability that some number of front seats would not be at all desirable to patrons with a picture twice or more the size of the former one. For this purpose we make a trial estimate. The writer has found it practicable to assume a picture width equal to about one-third of the maximum viewing distance.

Starting with such a tentative dimension for the picture, a new first row (the more forward seats don't have to be actually removed if the exhibitor prefers to keep them in) is tentatively set at a point (midway across the auditorium, of course) from which lines to the extreme sides of the tentative picture make an angle of 60 degrees (if we allow a larger angle at this front position we invite conditions under which patrons have to resort to annoying head shifts to follow action across the screen).

With these trial calculations, we establish that an advisable distance from the screen to the first row would be seven-eighths of the picture width. The typical picture width for such a seating pattern (according to survey data) has been 19 feet (Figure A-1). Now, let us say, we are going to a picture 35 feet wide (Figure A-2). Certainly we are going to lose some “effective” seats, whether we take them out or not.

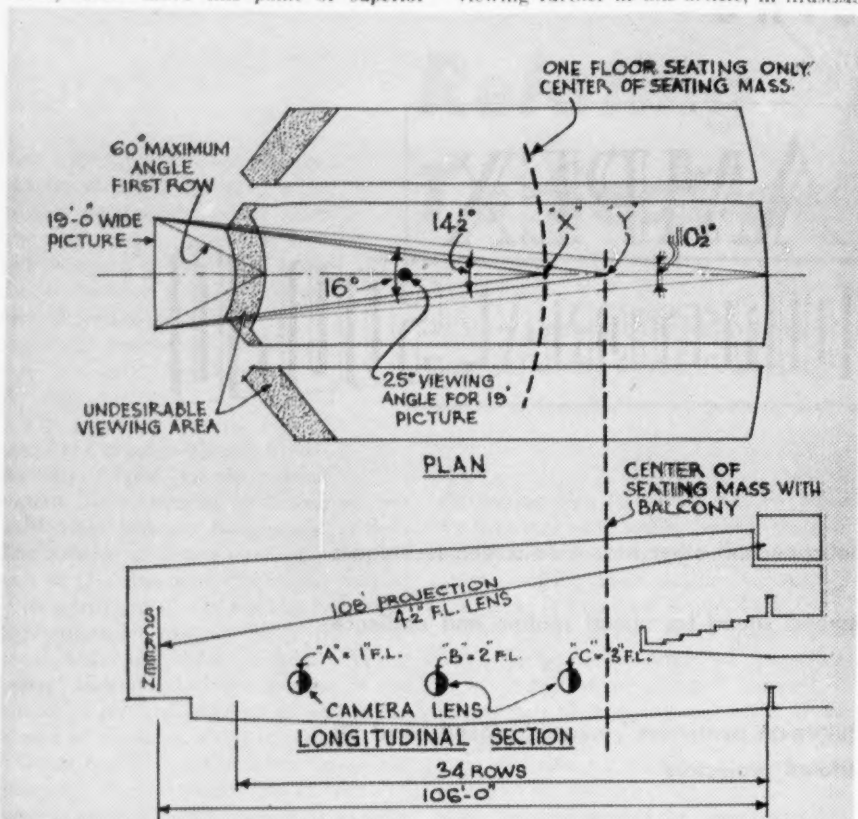


FIGURE A-1: Plan of one-floor seating pattern relative to screen, and section drawing of a balcony seating pattern of same capacity, both representing typical conditions of existing theatres as established by a recent survey by the Society of Motion Picture and Television Engineers. The screen here (prior to enlargement) is 19 feet wide, according to the survey average, and the plan drawing shows angles of vision which that picture width subtends at various depths. In the section drawing preferred viewing positions are related to camera lenses. Dotted line “X” in the plan is the center of seating mass of the one-floor pattern; line “Y” is the center for the pattern including a balcony. For more details see text.

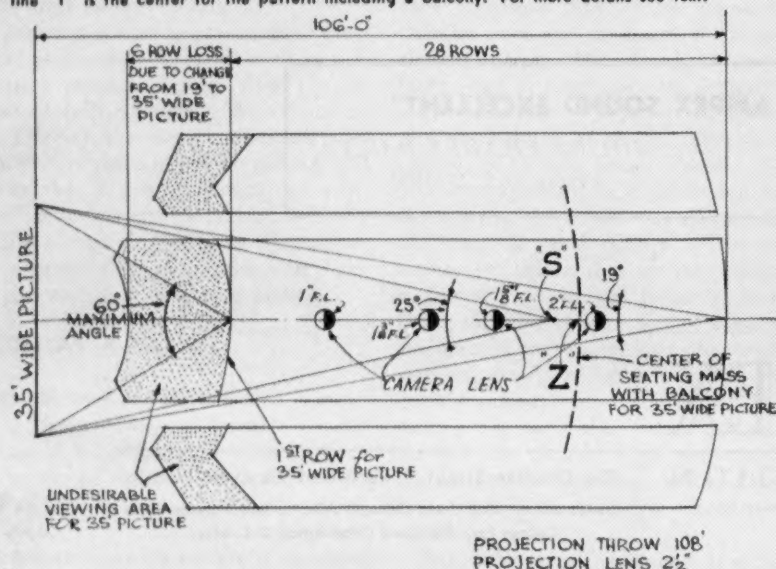
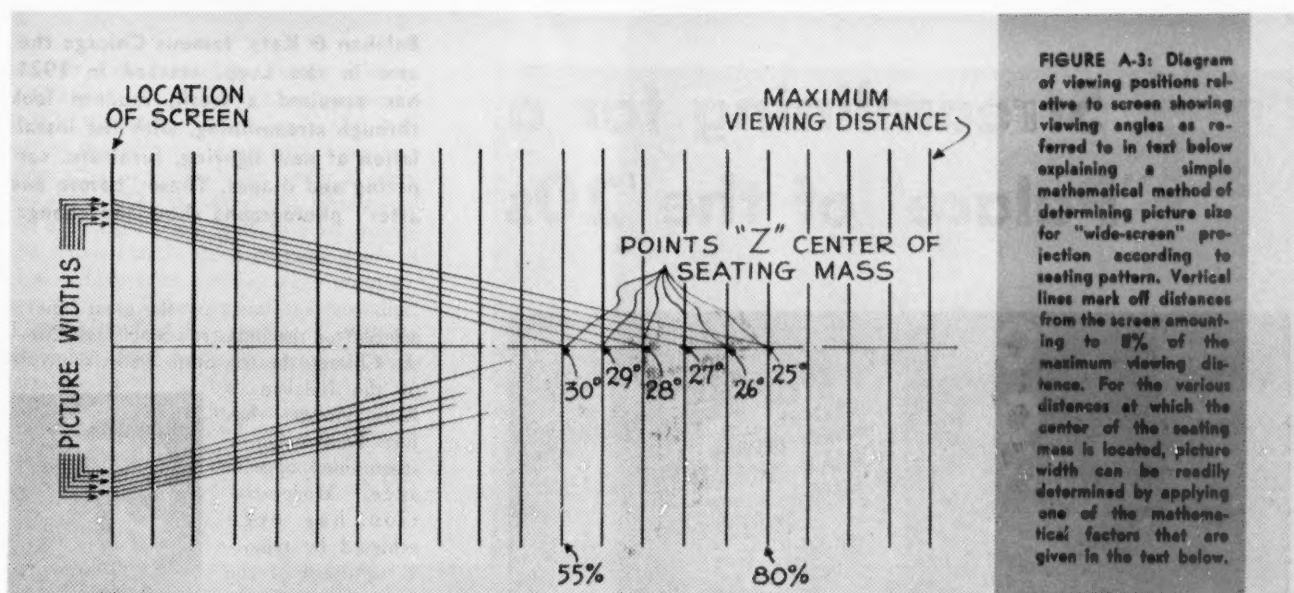


FIGURE A-2: Typical seating pattern with picture widened to 35 feet, showing new preferred viewing positions created by new picture width (also by use of wide-angle camera lenses).



Quite likely our first row was too close to the screen with the 19-foot picture. Let us say that we should ignore the 120 seats in the front rows in order to establish an "effective" seating mass. If our total capacity is 1100, our seating mass (new "effective" capacity) becomes 980, half of which is 490. The point (midway across the auditorium) at which 490 seats are in front, and 490 seats to the rear, is the center.

A total of 490 seats are to the front and rear, respectively, regardless of whether they all are on one floor or on two floors. Balcony seating is part of the 490. Thus, as you can note in Figure A-1, the center for a balcony house ("Y") is farther from the screen than the center ("X") for a one-floor theatre. In Figure A-2 the center ("Z") is shown for a seating mass including a balcony with the picture enlarged to 35 feet. If this seating pattern were wider toward the rear (wedge-shaped), there would be more seats toward the rear, hence point "Z" would move still farther back. The capacity of the balcony similarly influences its location. Thus to hit upon the best picture width, we start with an "ideal" viewing position that is centered in our total capacity; going about it in this way, we are setting up viewing conditions that come as close as possible to good ones for the majority of our patrons.

In Figure A-2 there is also a point "S". From this point the desirable angle of 25 degrees takes in the full width of the 35-foot picture indicated for this typical seating pattern. Naturally, it is preferable to have both "S" and "Z" at the same location. In many instances this would be quite feasible. In no case, however, should the separation be more than a distance amounting to 5% of the maximum viewing distance. Widening the picture a bit more will of course bring these two points closer.

METHOD OF CALCULATION

(Illustrated in Figure A-3 above)

Now we come to the method of setting an optimum picture width for any seating pattern. This is illustrated in Figure A-3. Each space in the diagram represents 5% of the maximum viewing distance (distance from screen to last row). For any picture width, the viewing angle at which the entire width can be comfortably seen (without conscious movement of the head from side to side) becomes smaller as the viewing position moves back; for that reason, the picture can be made wider as the center of the seating mass moves back.

One possible center of seating mass is indicated at a distance from the screen amounting to 55% of the maximum viewing distance. For such a center, a viewing angle of 30 degrees is recommended. All of the viewing angles indicated in the diagram were chosen to avoid objectionable extremes in either the more forward or more rearward rows of seating, extremes which make adjustments and compromises in the nearer and farther seating more difficult. Angles of from 30 to 25 degrees are indicated for viewing distances of from 55% to 80% of the maximum, which are the distances from the screen of seating mass centers in most theatres.

Adjustment can be made, of course, for centers at less than 55%, or more than 80% of the maximum viewing distance. To do this, allow one degree of change in the viewing angle for each 5% reduction or increase, as the case may be, in the percentage of maximum viewing distance.

The different picture widths at different centers and angles in Figure A-3 merely

indicate how the picture can grow as the center of the seating mass moves back. To compute the actual width of the picture for the center of seating mass of any particular theatre, a simple arithmetic method is as follows:

For an angle of 30 degrees, multiply the distance from the screen to the center of seating mass (center of screen to point "Z") by 0.26795. This calculation will give you one-half of the picture width in feet and fraction thereof. Multiply this by two and you have the full width of the picture best adapted to good presentation for the majority of your patrons.

For example, if the maximum viewing distance (screen to last row) in your theatre were 106 feet, and the center of the seating mass were at 55% of that maximum, the center would be 58.3 feet from the screen. Multiplying 58.3 by 0.26795 gives 15.621485, and twice that result is 31.242970 or about 31.2 feet for the picture width.

Multipliers for the angles of Figure A-3 are: 25 degrees—0.22169; 26 degrees — 0.23087; 27 degrees — 0.24008; 28 degrees—0.24933; 29 degrees — 0.25862; 30 degrees — 0.26795.

These recommendations have been developed, on the basis of survey data and direct observation, to provide projection and visual conditions for the most effective "wide-screen" presentation possible in the majority of existing theatres. A specific local situation may advise some "interim" installation, for which we presented procedure in the preceding article. To provide for the kind of cinematography and performance area which can make "wide-screen" an authentic advance in motion

(Continued on page 32)

Streamlining for a "Palace" of the '20s

Balaban & Katz' famous Chicago theatre in the Loop, erected in 1921, has acquired a fresh, modern look through streamlining, with the installation of new lighting, furniture, carpeting and drapes. These "before and after" photographs show the change.

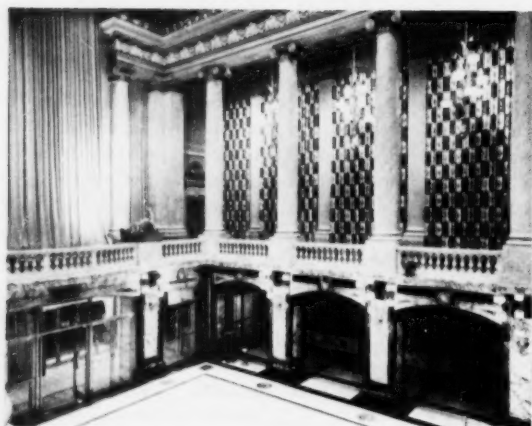
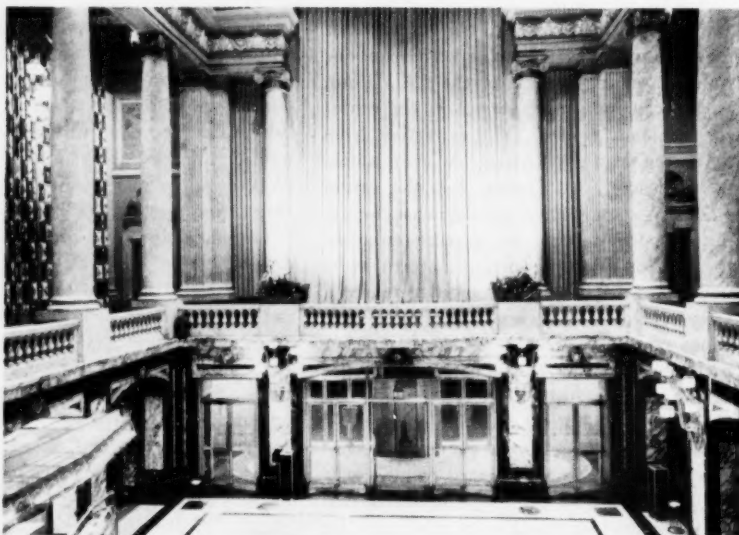
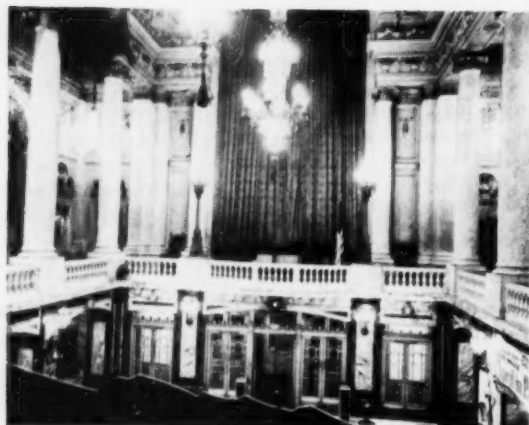


New installations in the front of the Chicago include an attraction board and box-office.

ONE of the great "movie palaces" of the industry's ambitious '20s—the Chicago theatre, State Street showcase of the Balaban & Katz circuit—has just been given a streamlined appearance. Modernization has been achieved by removal of much of the original ornamentation and installation of new furnishings. The transformation took place under the direction and supervision of Arch L. Trebow, B & K executive in charge of purchasing and construction, and Edwin B. Storako of Rapp & Rapp, a Chicago firm of architects and engineers. The grand



Arch L. Trebow



In the grande lobby of the Chicago the old crystal chandeliers (shown in view at left above) have been replaced by modern lighting fixtures (above). In addition, modern drapes were installed as also shown in the corner view of the redecorated lobby at left. The vestibule (visible above) was refloored with terrazzo, and also has new entrance doors of glass trimmed in bronze like those in the front.

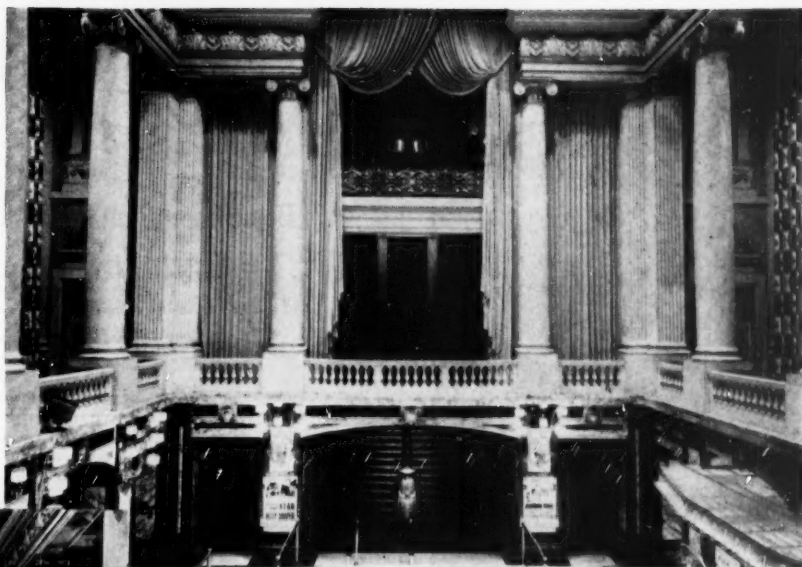
reopening occurred last month—almost 32 years to the day since the flagship first opened its doors to the public.

The plan employed in refurbishing the theatre was to redesign the old French Renaissance-style interior while retaining the original architectural details. This was accomplished primarily by amplification of the lighting system; the replacement of furniture, fixtures and carpeting;

and the use of specially created drapery.

Changing the theatre's front was also a part of the remodeling project. The flamboyant marquee of old has given way to a large attraction board over a soffit of stainless steel. The box-office was rebuilt into one of modern design made of glass, bronze and stainless steel. New entrance doors of glass, trimmed in bronze, were installed, two pairs on either side of the box-office. These doors lead directly into a vestibule where the floor has been recovered with terrazzo.

New glass doors in the vestibule lead into the "grande lobby" which is dominated by marble colonnades and an imposing stair-



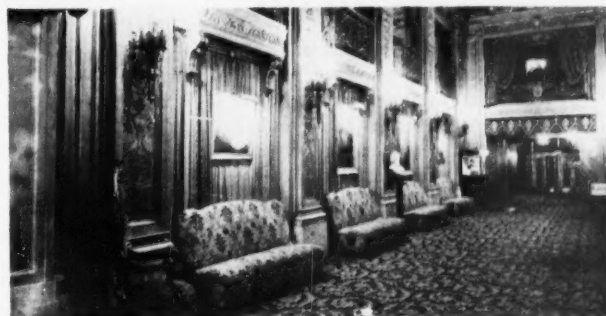
The marble-columned grande lobby and staircase of the Chicago is shown above as it is today minus the crystal chandeliers and drapes formerly employed (see left).



case leading to the mezzanine. In this area crystal chandeliers hanging from the ceiling have been replaced with modern lighting fixtures on the side walls. These fixtures are fashioned of polished brass and fibre glass and handmade leaves. Plush drapes have been discarded for ones of modern design in metallic gray and companion patterns.

In the main floor foyer a new sense of
(Continued on page 62)

In the main floor foyer ("before" view at right) a sense of intimacy has been achieved by suspending the ceiling as shown at right above. This area has also acquired new furniture covered with specially designed fabrics, and new wall fixtures and carpeting throughout in matching colors.



The old lower promenade (above) has been recreated as a "New Orleans" garden (left) through the use of red brick, wrought iron trim and new furniture. Flexachrome tile has replaced the carpeting formerly used throughout this area.



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The Drive-in..

★ A Department Conducted by WILFRED P. SMITH

... for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledgewood, N. J.



On a Busman's Holiday, with Drive-Ins Along the Way

FOR THE PAST several weeks I have been treating myself—and the missus—to a motor trip across the country, sort of celebrating my 24 years in showbusiness. It has turned out to be a “sho-nuff” busman's holiday. Just couldn't get away from theatres, specially drive-ins. And having completed, in last month's BETTER THEATRES, an extensive and intensive discussion of planning, building and starting a drive-in on the basis of my experience in the outdoor field, I'm going to relax a bit in this issue and talk about some other fellows' operations that I have observed on my tour.

The first leg of my vacation took me to Boston to attend the Allied States convention. This meeting proved an instructive start. There were exhibitors from far and near, and it seemed to me they came seriously to be informed, and that they went away with a far greater knowledge of how to prepare for the long road ahead than they had before. (Wouldn't be surprised if their stay in Boston also gave them some of that famous New England conservatism, pulling the more bouncy ones out of the clouds and firmly implanting both feet on the ground.)

After Boston my first stop was Elkton, Md. There I met a most congenial and hospitable man in William M. Johnson, who is manager of the Elkton Drive-in, an operation of approximately 600 cars. His theatre was immaculate and his policy showed the know-how of a “pro” showman in selling current attractions. He demonstrated the effectiveness of transcriptions by the projection booth turntable in the selling of attractions, followed by a mike announcement of actual playdates.

Bill Johnson is a true drive-in manager—moves to the right places at the right time. You know, that's important in a manager of an operation like a drive-in. It needs a certain instinct that leads him to where something needs attention in time to head off trouble—sort of like the special sense of a smart, faithful hound-dawg.

HIGH STANDARDS REQUIRED

I didn't get far from Elkton, however, before I ran into the opposite kind of drive-in operation. Not all, but some installations surely deserved the term “cow pasture.” May I sermonize a little? In my book the drive-in branch of our industry has got to have standards that do not tolerate a fast-buck policy. It isn't a field to get into and get out of quickly without any sense of responsibility to the public—and to other operators with a large, long-term investment in it. The public can be milked for awhile, but it has a habit of rarin' back at you and kicking over the pail. (We've been learning a lot about that the last few years, all of us theatre operators, indoors and out.) Drive-ins are established services, and they will maintain their appeal to the public so long as they are given good equipment and conscientious management.

I was definitely back in the big league when I encountered Bill Frye at Sidney Lust's operation at Laurel, Md. Here I found fine equipment and courteous, well-trained attendants. Bill Frye said and demonstrated that service and comfort can account as much for the success of a drive-in as for that of an indoor operation.

(Continued on page 68)

THEATRE *Refreshment* SALES

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refreshment service*



A Snack Bar "Success Story":

Turning Failure into Profits!

Refreshment service at the Strand theatre in Providence, R. I., was not always the "big business" it is to-day, with a large, modern stand (shown at right) regularly ringing up profits. Discovering successful methods of operation required enterprise and careful experiment and study by management, as told here.

FROM SMALL and tentative beginnings the refreshment service in motion picture theatres has grown over the years into an integral and important part of the general operation for the great majority. Something of that development is mirrored in the history of the snack bar at the Strand theatre in Providence, R. I., which grew from an obscure, tiny make-shift unit operating at a deficit to a large, conspicuously placed showcase whose cash register regularly rings up considerable profits!

It was during the late thirties that the Strand management first introduced a refreshment service to its patrons. The late Edward Reed, then manager, had a



The Strand's snack bar is located in the inner lobby between doors into the auditorium.

small stand built opposite the check room, just right of the outer lobby, on which was placed a glass showcase exhibiting a small stock of assorted chocolates. These candies were dispensed in quarter-, half- and full-pound quantities.

RESULTS PROVE POOR

Despite special promotional efforts, however, including campaigns on holidays when

patrons were urged to take boxes home, the venture was financially unsatisfactory. After a year's trial, it was abandoned—at least temporarily.

In analyzing the failure, Mr. Reed was convinced that the basic idea was quite sound. In his view the responsible factors were the poor location of the stand and the choice of merchandise. So shortly thereafter he called in his assistant, Albert J. Siner, who is today the manager of the

Streamlined Snack Bar Featuring Self-Service

SELF-SERVICE of all refreshment products with the exception of buttered popcorn—that's the new order of the day at the Palace theatre in Milwaukee, an operation of Fox-Wisconsin Amusement Corporation, which has headquarters in the same city. The two snack bars at the Palace, one of which is in the lobby (see photograph) and the other in the auditorium, were recently remodeled under the direction of Harold J. Fitzgerald, president of F-W.

The advantages of this new set-up, according to Mr. Fitzgerald, are basically two-fold. For the patrons it means a more convenient method of selecting and acquiring the merchandise. For attendants it means a saving of time and unnecessary motion. Practically all the latter have to do now during business hours is to accept payment for the items the patrons have picked up themselves and prepare buttered popcorn when it is ordered!

In redesigning the stands, Mr. Fitzgerald has also employed open and mass display of all merchandise sold. "Every foot of space is valuable," he emphasizes. "After all, we don't sell glass or woodwork but a product, and the product itself is the best advertisement."

Practical application of these theories is evidenced by the new candy case designed by Mr. Fitzgerald, which has been installed in the lobby stand and is being prepared for the one in the auditorium. For one thing the case is smaller in width than old models, thus taking up less floor space and permitting patrons to pick out a candy bar without "having to walk from one end of the counter to the other." In addition the case is higher than old types and opens at various levels. "All patrons have to do," Mr. Fitzgerald points out, "is to stay in one spot and reach down, ahead or a little above to get a bar."

At the left of the stand is a large automatic drink dispenser, offering a choice of three flavors. These machines have replaced all manual units, which "require too much time of the attendant in taking orders, filling the cups, accepting money and sometimes making change," in Mr. Fitzgerald's view. "Also," he adds, "everytime the attendant turns her back theft can occur."

Next to the drink machine is the popcorn equipment, including a warmer and a Supurdisplay "Buttermat" dispenser. Adjacent to this is a "Coldisplay" ice cream self-service merchandiser (also made by Supurdisplay, Inc., Milwaukee).

Two other changes have been made in the stand set-up by Mr. Fitzgerald to save time for employees. One of these is the replacement of a single cash register with three cash drawers located in back of the counter. This, he points out, eliminates the necessity of the clerk having to walk from one end of the stand to the other to make change. The other time-saver is a folding door with a dial lock which encases the stand at night. Thus any product put on top of the bar for display does not have to be removed at night.



Harold J. Fitzgerald



Strand, for a conference to plan a second trial.

Asked for suggestions on the subject, Mr. Siner came up with an idea that at the time would have seemed to many "radical" and "extravagant." He advised erecting a large refreshment stand in the theatre that would "equal or rival anything seen in a candy store," stocking it liberally with nationally-advertised merchandise; lighting it brilliantly; featuring eye-catching displays; and offering prompt and courteous service by attractive salesgirls. In other words, making it "big business," with management carefully supervising every detail.

That, in brief, was the policy adopted and adhered to over the years. That it is successful is attested by the rapid growth of business at the stand, which has increased continually over the years.

LOCATION ADVANTAGES

The theatre's present stand (see photograph) was completed eight years ago. It is located exactly in the center of the inner lobby between doors leading into the auditorium. It is also right behind the ticket stub box, making it impossible for any patrons to miss the display. The location is further advantageous in that stairs leading to the mezzanine and balcony sections extend far enough out so that patrons bound there must also pass by.

Approximately 18 feet long and 5 feet deep, the stand is constructed of blond maple. On the wall behind the stand is a large, three-sectioned mirror. A back bar counter approximately three feet deep is built on a slight angle. This counter contains a large display of Life Savers, all brands of chewing gum, mints and cough drops. The front counter is liberally stocked with over 70 varieties of candy bars, mints, gum drops, jellies and other candies, all massed in open display for self-service.

TRUSTING THE PATRONS

An advocate of self-service operation, Mr. Siner reports that loss through theft is negligible. He attributes this not only to the fact that two salesgirls are always in attendance but also to the fact that "trusting one's patrons seems to induce honesty in them."

On the right side of the stand as the patron approaches it is a popcorn warmer. A short time ago Mr. Siner introduced buttered corn at 25c as an experiment. It proved an instantaneous success and is now a permanent addition.

Another popular item at the stand is ice cream, which is dispensed by the attendants from a freezer under the counter. Varieties offered include cups in three flavors—chocolate, coffee, and vanilla—chocolate-

covered bon bons, sherbert bon bons, and "double milk shakes," which are frozen candy bars on a stick.

Soft drinks are not sold at the stand itself but from two Spacarb automatic machines, one on either side of the stand next to the auditorium doors. Each machine offers patrons a choice of three drinks; the one on the right contains orange, burgundy and Coca-Cola; on the left a choice of root beer, orange and Pepsi-Cola is offered.

In addition to the main stand the Strand has two automatic coin machines on the mezzanine level stocked with candy bars, gum drops and cough drops. These are near the rest rooms and feature large mirrors on the front panels. Recognizing that the ladies like to "primp and powder," Mr. Siner has seen to it that their favorite candies are within easy reach as they do so. He has made studies of the ladies' taste preferences and keeps these machines stocked accordingly.

STORAGE FACILITIES

To store refreshment merchandise the Strand has an all-steel stock room measuring approximately 20 feet square, located in the basement of the theatre. This room is air-conditioned and controlled by a thermostat. Temperature is kept constant to eliminate spoilage.

On the average a four- to six-weeks' supply of all merchandise sold is kept on hand. The ordering of popcorn, however, presents a special problem, which Mr. Siner has licked by gauging it according to the type of screen attractions booked. With the advent of a Western or a "Greatest Show on Earth" he stocks three to four times the average quantity. This, he has found, adequately covers the demand. But should a "drawing-room" or "actionless" drama be scheduled, the usual quantity is reduced.

Special promotional signs are not used to any great excess at the Strand, but Mr. Siner has found much of the material supplied by candy and popcorn manufacturers to be helpful in building sales. A recent animated display supplied by Coca-Cola, which featured an illuminated waterfall, drew considerable praise from patrons, he reports, and helped to create additional revenue.

Three girls are employed as full-time attendants at the stand, with two always on duty and the third acting in a relief capacity. Mr. Siner has made it a practice to give the girls numerous rest periods so they can always supply rapid and courteous service. When not occupied with customers, the girls dust the displays and keep the stock filled to capacity, bringing up refills from emergency supplies under the counter.

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THEATRE SALES *Buyers Index*

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

Listing by Brand Names: Candy Bars, Beverages and Chewing Gum widely sold in theatres are listed alphabetically by trade name with manufacturers indicated on page 27.

BEVERAGES

Bireley's, 1127 North Mansfield, Los Angeles, Calif.
CANADA DRY GINGER ALE, INCORPORATED, 100 Park Avenue, New York, N. Y.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
 Dad's Root Beer Company, 2800 North Talman Avenue, Chicago 18, Ill.
 Delaware Punch Company of America, San Antonio 6, Tex.
 Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.
 Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.
 The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
 Green & Green, Inc., 2000 Providence, Houston, Tex.
 Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.
 Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
 Mission Dry Corporation, 5001 S. Sota Street, Los Angeles, Calif.
 National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.
 Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.
 Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.
 Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
 O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.
 Pacific Citrus Products Company, P. O. Box 392, Fullerton, Calif.
 Pepsi-Cola Company, 3 W. 57th Street, New York.
 Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.
 Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.
 Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.
 Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.
 Seven-Up Company, 1316 Delmar, St. Louis, Mo.
 The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.
 Doctor Sweet's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.
 Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.
 James Vernon Company, 239 Woodward Avenue, Detroit, Mich.
 The Welch Grape Juice Company, Westfield, N. Y.
 Wonder Orange Company, 223 W. Erie, Chicago, Ill.

BEVERAGE DISPENSERS

APCO, INC., 250 West 57th Street, New York 19, N. Y.
 Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.
 Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).
 Best Products Company, 220 West Addison Street, Chicago 18, Ill. (coffee).
CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y.
 Carbonaire, Inc., 114 Fern Avenue, San Francisco, Calif.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
 Cole Products Corporation, 39 South La Salle Street, Chicago 3, Ill.
 Dad's Root Beer, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.
 Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.
 Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
 The Fischman Company, 10th & Allegheny, Philadelphia, Pa.

Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).
Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.
 Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
 W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
 Knickerbocker Beverage Dispenser, Inc., 453 6th Avenue, New York, N. Y.
 Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).
 Lyons Industries, 342 Madison Avenue, New York City.
MAJESTIC ENTERPRISES, INC., LTD., 954 Crenshaw Boulevard, Los Angeles, Calif.
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo.
 Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.
 Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.
 Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 54, Calif.
 Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.
 Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.
 Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
 Soco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.
 Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.
SPACARE, INC., 270 Madison Avenue, New York 16, N. Y.
STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis, Mo.
 Uniflow Manufacturing Company, Erie, Pa.
 West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles 15, Calif.

CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
 Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.
 A. L. Bazzini Company, Inc., 108-116 Park Place, New York, N. Y.
 Paul F. Beich Company, Bloomington, Ill.
 E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.
 Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.
 Blum's, Inc., Polk & California Streets, San Francisco, Calif.
 Brock Candy Company, 11 Chestnut street, Chattanooga, Tenn.
 Bunte Brothers, 3301 Franklin Boulevard, Chicago 24, Ill.
 Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.
 Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.
 Charms Company, 601 Bangs Avenue, Asbury Park, N. J.
 Chase Candy Company, 4230 Gravois Avenue, St. Louis 16, Mo.
 Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.
 The D. L. Clark Company, 503 Martindale, Pittsburgh 12, Pa.
 Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.
 Cox Confection Company, East Boston, Mass.
 The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
 Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.
 Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.
 Drake America Corporation, 20 East 50th Street, New York 22, N. Y.
 The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.

F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.
 Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
 Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.
 D. Goldenberg, Incorporated, "T" & Ontario, Philadelphia, Pa.
 H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.
HENRY HEIDE, INCORPORATED, 313 Hudson Street, New York, N. Y.
 Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.
 M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.
 Hollywood Brands, Inc., Chestnut & Calumet, Centralia, Ill.
 A. S. Jaffe Company, 946 East Pico Street, San Francisco, Calif.
 Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.
 Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
 Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, Pa.
 Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.
 Kraft Foods Company, 500 North Peshtigo, Newark, N. J., Chicago, Ill.
 Leaf Brands, Inc., 1155 Cicero Avenue, Chicago, Ill.
 Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
 Life Savers Corporation North Main Street, Port Chester, N. Y.
 Luden's, Inc., 200 North Eighth, Reading, Pa.
 Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
 Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
 M & M, Ltd., 200 N. 12th Street, Newark, N. J.
 Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.
 Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.
 National Licorice Company, 106 John Street, Brooklyn, N. Y.
NESTLE'S CHOCOLATE COMPANY, Main and William Street, White Plains, N. Y. See page 25.
 New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
 Norris Candy Company, Atlanta, Ga.
 Overland Candy Company, Div. of Leaf Brands, 155 N. Cicero Street, Chicago 15, Ill.
 Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
 Planters Nut & Chocolate Company, Suffolk, Va.
 Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
 Queen Anne Candy Company, Hammond, Ind.
 H. B. Reese Candy Company, Hershey, Pa.
 Rennie Nut Company, 82 Briarcliff Road, Larchmont, N. Y.
 Thomas D. Richardson Company, Atlantic and I, Philadelphia 34, Pa.
 Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
 Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
 Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
 Sperry Candy Company, Milwaukee, Wis.
 Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
 Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.
 James O. Welch Company, 810 Main, Cambridge, Mass.
 Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.
 Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
 George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

CANDY MACHINES

Automatic Canteen Co. of America, Merchandise Mart, Chicago, Ill.
Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 44-01 11th Street, Long Island City, N. Y.
The Rowe Corporation, 31 East 17th Street, New York City.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

CASH DRAWERS—See Display Cases and Counter Equipment.

CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
The Rowe Corporation, 31 East 17th Street, New York City.

DISPLAY CASES AND COUNTER EQUIPMENT

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
INDIANA CASH DRAWER CO., Shelbyville, Ind.
MASTER-KRAFT FIXTURE COMPANY, 434 North Front Street, Baltimore, Md.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).
AMERICAN PLAYGROUND DEVICES COMPANY, Anderson, Ind. (outdoor grills).
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. CONNOLLY, INC., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis. (butter dispenser).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (barbecue sandwich equipment).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (frankfurter and bun steamer).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Prince Castle Sales, 121 West Wacker Drive, Chicago, Ill. (beverage mixers).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and dispenser).
STAR MANUFACTURING COMPANY, 6306 St. Louis Avenue, St. Louis 20, Mo.
STEEL PRODUCTS, INC., 427 Guaranty Bank Bldg., Cedar Rapids, Ia. (coffee brewer).
SUPURDISPLAY, INC., 3100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

FOOD SPECIALTIES

Armour & Company, Union Stock Yard, Chicago, Ill.
Gardena, Calif. (cabinets).
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Prito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
Meadors Manufacturing Company, Greenville, S. C. (biscuits).

BETTER THEATRES SECTION

Pronto-Pop, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).

GUM, CHEWING

American Chicle Company, 30-30 Thompson Street, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Clark Bros. Chewing Gum Company, Merchant St., N. S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
William Wrigley, Jr., Company, 410 N. Michigan Avenue, Chicago, Ill.

ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Dari-Delite, Inc., 1524 Fourth Avenue, Rock Island, Ill. (soft ice cream freezers).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Ill. (cabinets).
Freez-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream).
Icecreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream).
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser).
Rowe Manufacturing Corporation, 31 East 17th Street, New York City. (ice cream pop and sandwich automatic vendor).
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg., Omaha, Neb. (soft ice cream).

POPCORN BAGS AND BOXES

MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Rex Specialty Bag Corporation, 95-109 Onderdonk Avenue, Brooklyn 6, N. Y.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
C. F. SIMONIN'S & SONS, INCORPORATED, Tioga & Belgrade Street, Philadelphia, Pa.

POPCORN POPPERS

C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
STAR MANUFACTURING COMPANY, 6306 St. Louis Avenue, St. Louis 20, Mo.
Viking Popcorn Machines, Incorporated 1481 W. Washington Boulevard, Los Angeles 1, Calif.

POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, 1243 S. Wabash Avenue, Chicago, Ill.

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
J. A. McCarty Seed Company, Evansville, Ind.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

POPCORN SEASONING AND SEASONING DISPENSERS

APCO, INC., 250 West 57th Street, New York 19, N. Y. (butter dispenser).
Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (butter dispenser).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis.
E. F. Drew & Company, 3 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y. (seasoning).
C. F. SIMONIN'S & SONS, INCORPORATED, Tioga and Belgrade Street, Philadelphia, Pa. (seasoning). See page 29, 30.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. (butter dispenser).

POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (warmer).
Hollywood Servemaster Company, 114 West 18th Street, Kansas City 8, Mo. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. (butter dispenser).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
POBLOCKI & SONS, 2159 S. Kinnikinnick Avenue, Milwaukee 7, Wisc.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer: Canada Dry Ginger Ale, Inc.).
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company.
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation.
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.

SQUIRT: The Squirt Company.
 TRU-ADE: True-Ade, Inc.
 VERNOR'S: James Vernor Corporation.
 WELCH: The Welch Grape Juice Company.
 WONDER ORANGE: Wonder Orange Company.

CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
 ANNABELLE'S ROCKY ROAD: A. S. Jaffe Co.
 BABY RUTH: Curtiss Candy Company.
 BAFFLE BAR: Cardinet Candy Company.
 BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
 BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
 BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
 BUTTERFINGER: Curtiss Candy Company.
 BUTTERNUT: Hollywood Candy Company.
 CARDINAL BAR: Euclid Candy Company.
 CHARMS: Charms Candy Company.
 CHOCOLETTOS: Peter Paul, Inc.
 CHUCKLES: Fred W. Amend Company.
 CLARK BARS: D. L. Clark Company.
 CRACKER JACK: The Cracker Jack Company.
 CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
 DOTS: Mason Au & Magenheimer Confectionery.
 FIFTH AVENUE: Ludens, Inc.
 FOREVER YOURS: Mars, Inc.
 GOOBERS: Blumenthal Bros.
 GOOD & PLENTY: Quaker City Chocolate Co.
 HERSHEY: Hershey Chocolate Company.
 JUICELETS: F & F Laboratories, Inc.
 JUJUBES: Henry Heide, Inc.
 JUJYFRUITS: Henry Heide, Inc.
 JUMBO BLOCK: Planters Nut & Chocolate Co.
 JUNIOR MINTS: James O. Welch Company.
 KRAFT KARAMELS: Kraft Food Company.
 LEAF-MINTS: Overland Candy Company.
 LICORICE PASTILLES: Henry Heide, Inc.
 LICORICE TWIST: Switzer's Licorice Company.
 LIFE SAVERS: Life Savers Corporation.
 M & M'S: M & M Ltd.
 MALT BALLS: Leaf Brands, Inc.
 MARS: Mars, Inc.
 MILK DUDS: M. J. Holloway Company.
 MILK PODS: M. J. Holloway Company.
 MILK-SHAKE: Hollywood Candy Company.
 MILKY WAY: Mars, Inc.
 MOUNDS: Peter Paul, Inc.
 MR. GOODBAR: Hershey Chocolate Company.
 NECCO BOLSTER: New England Confectionery Co.
 NIBS: National Licorice Company.
 NECCO WAFERS: New England Confectionery Co.
 NESTLES: Nestle Chocolate Company.
 OH HENRY: Williamson Candy Company.
 OLD NICK: Shutter Candy Co.
 PAYDAY: Hollywood Candy Company.
 PEANUT CHEWS: D. Goldenberg, Inc.
 PECAN ROLL: Sperry Candy Company.
 POMS POMS: James O. Welch Company.
 POWERHOUSE: Walter H. Johnson Candy Co.
 RAISINET: Blumenthal Bros.
 RED SAILS: Hollywood Candy Company.
 ROOT BEER DROPS: Chase Candy Corp.
 7-11: Mason, Au & Magenheimer Conf. Co.
 SHERBITS: F & F Laboratories, Inc.
 SOFTEES: Mason, Au & Magenheimer Conf. Co.
 SNICKERS: Mars, Inc.
 SUCKERS: M. J. Holloway & Company.
 TEENS: Marlon-Confections Corporation.
 3 MUSKETEERS: Mars, Inc.
 TOOTSIE ROLL: Sweets Company of America.
 25 KARET: Charms, Inc.
 WELCH'S COCOANUT: James O. Welch Co.



Theatre Men Named to Board of New International Popcorn Association

FORMATION of the International Popcorn Association, which combines eight separate segments of the popcorn and concession industries, including theatres, into a single over-all industry trade organization, was completed at the Popcorn and Concession Industries' Convention and Exhibition held at the Conrad Hilton hotel in Chicago October 11th through 14th.

Chosen as the first president of the IPA was J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto, Ontario and named on the board of directors to represent the theatre and/or concessionaire segment were Lee Koken, head of RKO Theatres' Concession Department and Bert Nathan of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y., who was also elected first vice-president.

Other officers of the newly formed group include A. J. Schmitt, Houston Popcorn

and Supply Company, Houston, Tex., second vice-president; Harold M. Alver, Premier Popcorn Company, Watseka, Ill., treasurer; and Thomas J. Sullivan, Chicago, executive vice-president, secretary and general counsel.

Within the framework of the new IPA group seven active segments hold voting power and are self-governing under the leadership of two directors, who are elected by the members of each segment to serve on the IPA Board of Directors. In addition to the theatre men already named, the segments and new directors are as follows: Popcorn Processors: Mr. Alver and George K. Brown, Wyandot Popcorn Company, Marion, Ohio; Manufacturer Wholesalers: Syd Spiegel, Super Pufft Popcorn Company, Toronto, Ontario and Don W. Mayborn, Cornco, Inc., Baltimore; Retail Popcorn Shop segment: Clarence Miller, Lansing Popcorn Company, Lansing,



Newly elected officers and directors of the International Popcorn Association are shown above at their first meeting during the Popcorn and Concession Industries' Invention-Exhibition in Chicago. Seated (left to right): Clarence Miller, Lansing Popcorn Company, Lansing, Mich.; A. J. Schmitt, Houston Popcorn & Supply Company, Houston, Tex., second vice-president; John Katsalis, Mellos Peanut Company, Chicago; Lee Koken, RKO Theatres, New York City; J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto, Ontario, president; Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y., first vice-president; and Don W. Mayborn, Cornco, Inc., Baltimore. Standing (left to right): H. E. Chrisman, Cretors Corporation, Chicago and Nashville; Thomas J. Sullivan, Chicago, executive vice-president, secretary and general legal counsel; Hersch I. Yesley, Yesley Bros. Sales Company, Newtonville, Mass.; S. T. Jacobson, Krispy Kist Korn Machine Company, Chicago; Harold M. Alver, Premier Popcorn Company, Watseka, Ill., treasurer; George K. Brown, Wyandot Popcorn Company, Marion, Ohio; Syd Spiegel, Super Pufft Popcorn, Ltd., Toronto, Ontario; Martin B. Coopersmith, The Marjack Company, Inc., Washington, D. C.; Harry T. McNamara, Blue Star Foods, Inc., Rockford, Ill., and Oliver Koeneman, Old Vienna Products Company, St. Louis, Mo.

Mich., and Jerry D. Berger, Topsy's Popcorn Shop, Kansas City, Mo.; Jobber-Distributors: Mr. Schmitt, and John Katsalis, Mellos Peanut Company, Chicago; Brokers: Hersch I. Yesley, Yesley Brothers Sales Company, Newtonville, Mass., and Harry Lazear, Marion, Ohio; and Equipment Manufacturers: S. T. Jacobson, Krispy Kist Korn Machine Company, Chicago, and H. E. Chrisman, Cretors' Corp., Chicago and Nashville.

All suppliers to the popcorn and concession industries make up the eighth and final group of IPA, which is a classification of associate, non-voting membership.

During the Popcorn and Concession Industries' Convention the seven active segments met separately for daily sessions offering a program of subjects specifically patterned to serve the business interest of each segment. Serving as program chairmen for the convention were: J. A. McCarty, J. A. McCarty Seed Company, Evansville, Ind., Popcorn Processor Segment; Leonard M. Japp, Jays Foods, Inc., Chicago, Manufacturer Wholesale Segment; Mr. Nathan, Theatre and/or Concessionaire Segment; W. C. "Chet" Peters, Peters' Popcorn Confections, Greeley, Colo., Retail Shop Segment; Mr. Schmitt, Jobber-Distributor Segment; Mr. Lazear and A. J. Villiesse, Villiesse Sales Company, Wilmette, Ill., Broker Segment; and William Moran, Star Manufacturing Company, St. Louis, Mo., Equipment Manufacturers.

Sessions for theatre men were devoted to the sale of candy, ice cream and soft drinks in addition to popcorn, under the direction of Mr. Nathan.

POPCORN METHODS DEBATED

At one meeting the saleability of pre-popped popcorn versus popping on location was debated by Marie Frey, of Tri-States Theatre Corporation, Des Moines, and Abe Bloom, of Balaban & Katz Corporation, Chicago, with the consensus of opinion being that locality dictated the type of operation to be used. The East and West seem to prefer pre-popped popcorn, it was decided, while the Midwest enjoys popping on location. However, both means have been found to be adequate, the operators agreed.

In a debate over bags versus boxes between Frazer Gatenby, of the Sutherland Paper Company, Kalamazoo, Mich., and Irving A. Singer of the Rex Specialty Bag Corporation, New York, the main conclusion arrived at was that there is a place for both in the popcorn industry. And here also, preference, locale and type of operation determine what is used, it was pointed out.

In a session devoted to ice cream sales, it was generally agreed that visual display

POPCORN PRINCESS OF 1953



Dancer Carol Lawrence (above), currently starring in the musical comedy, "New Faces of 1953," in Chicago, was chosen "Popcorn Princess of 1953" during the recent Popcorn and Concession Industries' Convention and Exhibition in Chicago. Miss Lawrence, who is wearing a crown made entirely of popcorn, is reigning during the Popcorn Fall Festival celebrated through October, November, and December.

and self-service are the biggest advancements that have been made in this field to increase sales.

The Popcorn Industry Organizing Committee, which formulated IPA, was appointed at the 1952 Popcorn Industries' Convention and Exhibition in Chicago sponsored by the National Association of Popcorn Manufacturers. This committee, headed by Martin B. Coopersmith, Marjack Company, Inc., Washington, D.C., also included a representative from each segment of the popcorn and concession industry: Dave C. Evans, Gold Medal Products Company, Cincinnati, Ohio, jobber-distributor; Van Myers, Wometco Theatres, Miami, and Louise Wesson, Video Independent Theatres, Oklahoma City, theatre and/or concessionaire; Mr. Villiesse, broker; Mr. Spiegel, manufacturer wholesaler; Mr. Peters, retail popcorn shop; Mr. Jacobson, equipment manufacturer; and William Smith, Chicago, Popcorn Processors' Association.

NAPM OFFICERS HONORED

At the annual dinner-dance for the new association held on October 14th, IPA president, J. J. Fitzgibbons, Jr., paid tribute to the retiring officers and directors of the National Association of Popcorn Manufacturers, whose membership was merged with IPA. They included Oliver Koeneman, Old Vienna Products Company, St. Louis, Mo., president; Martin

your
one
best
buy
in
popcorn
seasoning

new
Seazo
coconut oil

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COLORING POPCORN SUPPLIES
ICE SHAVING EQUIPMENT
FOOD STAND EQUIPMENT

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CONCESSION SUPPLY CO.
3916 SECOR RD., TOLEDO 13, OHIO

IN THE NEXT ISSUE—

"Changes in Product and Equipment to Improve Service and Profits," a report on conversions made at its refreshment stands by the Century Theatres' circuit of New York.

B. Coopersmith, The Marjack Company, Washington, D. C., vice-president; and Harry T. McNamara Blue Star Foods, Inc., Rockford, Ill., treasurer.

Retiring directors were William H. Beaudot, A. B. C. Popcorn Company, Chicago; the late Morris Dollin, Saratoga Popcorn Company, Beverly, Mass.; Harlan Fairbanks, Harlan Fairbanks Company, Seattle, Wash.; Van Myers, Wometco Theatres, Miami, Fla.; Charles H. Seyfert, Seyfert Foods Company, Fort Wayne, Ind.; and Syd Spiegel, Supper Puff't Popcorn Ltd., Toronto, Ontario.

Smaller Model of Hot Sandwich Serving Unit

A SMALL model of its new "Minut-Bun Bar" sandwich serving unit, has been developed by Helmco, Inc., for the National Minut-Bun Council, both in Chicago.

The new unit features two toaster heads instead of four and a single or double bowl, as desired. The company points out that it is designed for use in off-peak periods by large outlets and for full-time use in those with light traffic.

The unit is designed to permit rapid service of hot meat sandwiches in a toasted bun. The toaster heads cut and toast a

pocket into the buns, and the warming wells keep food at constant serving temperatures. The food is placed in the buns by ladles.

Each of the toaster heads has an indivi-

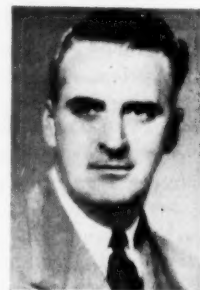


dual switch and a heavy-duty thermostat. The ten meats used are pre-cooked, packed and branded by the company and include barbecued beef, pork, turkey and chicken. The unit weighs 11 pounds and requires 10½ inches of back bar space. Details on

securing the units can be obtained by writing the Council at 333 North Michigan Avenue, Chicago.

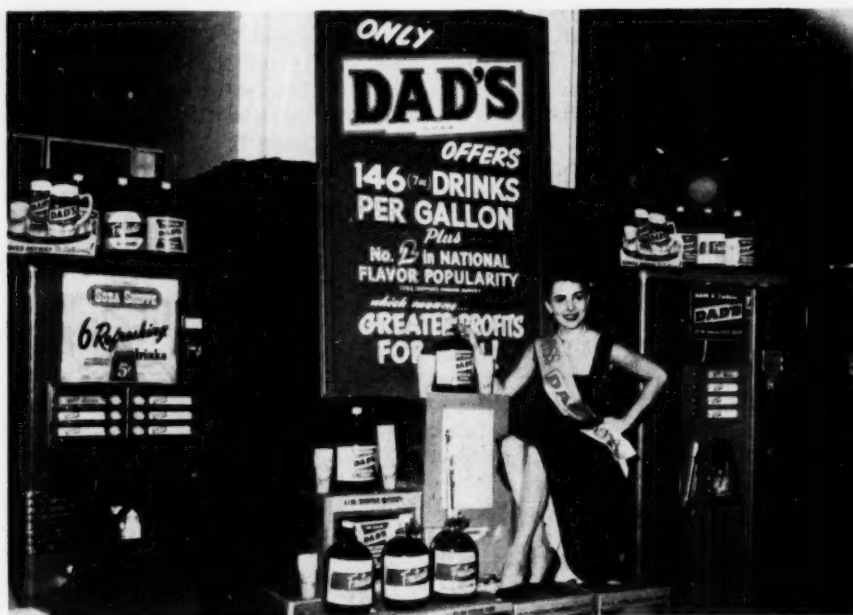
CHASE CANDY APPOINTMENT

The appointment of William H. (Bill) Kelly as vice-president and director of sales for the Chase Candy Company, St. Louis, has been announced by W. A. Yantis, president. Mr. Kelly graduated from the University of Illinois in 1932 and immediately embarked upon a sales career. He is well known to wholesale grocers, candy and tobacco jobbers and other segments of the confectionery trade throughout the Midwest where he has concentrated his sales efforts for the past 21 years. He joined Chase in 1947 and since 1948 has been sales manager of the central district with headquarters in St. Joseph, Mo. From his new office in the St. Louis plant he plans to travel to all sections of the country working with Chase representatives and studying local market condi-



W. H. Kelly

NEW DRINK INTRODUCED BY DAD'S COMPANY



One of the most popular trade show booths during the recent convention of the National Automatic Machine Association held at the Conrad Hilton hotel in Chicago was that of the Dad's Root Beer Company, Chicago, where Beverlee Wilson (above) was on hand to welcome visitors and provide them with a drink. Introduced at the convention was Dad's new "Frutaste" line, which consists of "two-way" flavors capable of being served in either a carbonated or non-carbonated drink. The drinks were dispensed from a "Soda Shoppe" unit (made by Apco, Inc., New York) and a "Spacarb" machine (made by Spacarb, Inc., Stamford, Conn.). The Dad's parent company reports that results of the trade show were most gratifying with many new accounts opened.

It's pure peanut oil!

**only
popsit
plus!**
liquid
seasoning

**gives corn
true
butterlike
flavor!**

**THAT MEANS
SALES!**

C. F. Simonin's Sons Inc.
Phila. 34, Pa.

tions as part of an intensified sales program planned by the company to emphasize concentrated distribution and improved service.

New Beverage Dispenser With Control Devices

A NEW display counter-model, automatic fruit drink dispenser, which has been equipped with special devices designed to control the amount of beverage and also to record the number of sales made, has been announced by Majestic Enterprises, Ltd., Los Angeles.



Known as the "Auto-Electronic Dispenser Model 1500," the new unit has a capacity of approximately 12 gallons. The auto-

matic stainless steel valve and timer are designed to dispense the exact amount of beverage desired by the pressing of a button. An automatic counter registers every drink.

In addition the new dispenser has a circulating pump which sprays the beverage to the top of the dome, showering it down over the cascades. The dome is made of Plexiglas as is the bowl, thereby permitting clear visibility of the contents. A light illuminates the showering action as well as the beverage in the bowl, which is easily removable by hand for quick cleaning.

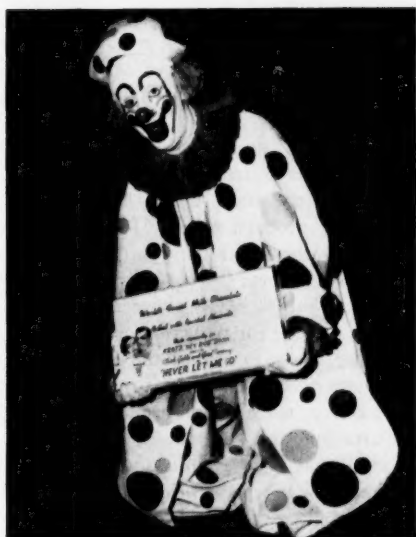
The dispenser has a self-contained, heavy-duty, vacuum-sealed compressor motor for quick refrigeration and is thermostatically

controlled to maintain an even temperature of 40° Fahrenheit or lower. The cabinet is of stainless steel and requires 18½x17 inches counter space. The overall height is 33 inches.

CANDY SALES SHOW GAIN

Manufacturers' sales of confectionery and competitive chocolate products rose 4% in August, compared with the same months a year ago, according to the latest figures issued by the Bureau of the Census of the U. S. Department of Commerce.

CANDY BARS PROMOTE FILMS



The smiling clown above is almost weighed down by a 10-pound milk chocolate candy bar which was given away as a children's prize at a "Za-Ga-Zig" Shrine circus in Des Moines recently. That is only one of many promotional stunts in which the large-size bars, manufactured by the Cook Chocolate Company of Chicago, are used to promote Metro-Goldwyn-Mayer pictures in a special tie-up between the two companies. Theatres throughout the country have also used the "world's largest" bars (made in sizes ranging from 1, 2, 5, and 10 to 25 pounds) as prizes in drawings and other contests to exploit such M-G-M films as "Never Let Me Go" (see bar above) and "Mogambo." The bars have also been employed by the film company in the form of announcements of new pictures to critics, commentators, and disc jockies. The idea for the candy-film tie-in was conceived and presented to M-G-M by Herman Schmidt, sales manager of Cook's Gift Division.

BETTER THEATRES SECTION

NEW SNACK BAR IN THE AUDITORIUM



SNACK BAR profits have jumped considerably at the Elmwood theatre in Buffalo, N. Y., with the installation of the new stand shown above, more than justifying a small loss in seating capacity required by placing the booth in the auditorium, according to Al Pierce, new owner and operator of the theatre.

A special feature of the new stand is the display case built into it on the right. This is used to promote ice cream sales and features "life-size" packages of the product stacked so as to give the illusion of this being the actual freezer. (Ice cream is dispensed by the attendants from a case in the rear of the stand.) Other display units include two large cases on the back wall, also used to promote ice cream as well as popcorn.

At the same time the new stand was installed, Mr. Pierce introduced buttered popcorn to his patrons and he reports that it has been a big success. The butter dispenser is a Supurdisplay unit.

The stand is of steel and masonry construction, trimmed in blonde oak. It is lighted from above through a drop-ceiling design. The stand was built and is operated for Mr. Pierce by the Tri-State Automatic Candy Corporation of Buffalo. Mr. Pierce (who is shown above) was formerly the manager of Shea's Bellevue theatre, Niagara Falls, before acquiring his own operation.



PERFECT DEFINITION *to the Outer Edges of the Screen*

Here's the new Ballantyne short focal length f 1.9 wide angle lens. Ready for IMMEDIATE DELIVERY

COMPARISON of the new Ballantyne wide angle lens (part of the Ballantyne all-system package), with any other will prove to you that here is the last word in optical engineering skill. This lens was originally designed for use by the military for photo reconnaissance when definition over the entire picture surface is an essential requirement. Now this lens has been released and adapted to the new motion picture technique by The Ballantyne Co. Without question, it gives, in the opinion of engineers, the finest picture ever seen.

COLOR CORRECTION is superb, vignetting has been reduced to a minimum and correction of aberrations is so fine as to give a more crisp, higher contrast image over the whole frame.

THE AIR SURFACES are coated with the hardest and most durable magnesium fluoride coating known to science. This greatly increases the amount of light passing through the lens and increases the contrast factor as well.

A UNIQUE NEW CEMENT is used which will withstand the high temperatures which projec-

tion lenses are subjected to in today's high amperage systems.

ALL INTERNAL SURFACES are sealed against oil and moisture. It is never necessary to clean any surface except the front and back exposed lenses. Lens barrels are aluminum and anodized to dissipate heat. Inside bevels and edges are treated to keep internal flare to a minimum.

THE LENSES come in focal lengths from 2-4" in increments of $\frac{1}{4}$ ". The speed is f 1.9.

SPECIAL ATTENTION has been paid to the engineering design of the adaptors. Unlike many adaptors which vignette the light and even the picture itself, the new Ballantyne wide angle lenses was designed only after a careful study of all projectors. Then skillful engineering of each adaptor eliminate vignetting in each case. Scoring and treating assures you that no stray light will be projected on the screen.

THESE LENSES are available for immediate delivery from Ballantyne dealers everywhere. When ordering specify model and make of projector.

Originators of the all-system package wide screen, interchangeable 3 and 4 track magnetic soundheads and stereophonic sound systems, 3-D interlock equipment.

**THE
BALLANTYNE
COMPANY**

1712 Jackson Street
Omaha 2, Nebraska U.S.A.

Relating Picture Size To Seating Pattern

(Continued from page 19)

picture technique, recognition must be given the limitations of magnification and the natural, fundamental relationship of picture size and position to the seating pattern. A picture that is too wide for a large percentage of the viewing positions, and too large for sharp definition, hardly offers any lasting advantage.

After the *optimum* width of the picture is determined by the procedure described above, the height can be fixed. Factors of height in relation to structural conditions were discussed in the preceding article. With an *optimum* width, the height should be fixed at a dimension which will give an aspect ratio adapted to the bulk of product being made in "wide-screen" technique. Current production practice, as well as influential opinion (such as expressed in a recent resolution of one of the exhibitor organizations), and also the physical facts presented by the majority of theatres have convinced the writer that an aspect ratio of 1.75-to-1 is practicable as a basic form for the picture.

Proportions of 1.7-to-1 would be better for product in the 1.33-to-1 ratio yet to be played; however, these will soon become of less and less concern, whereas the new "wide-screen" product is being produced with camera warning lines allowing for 1.66, 1.75 and even 1.85 to 1.

As for proportions of 2-to-1 and up—especially those considerably more—a strip of masking across the *bottom* of the screen, which is only 2 inches above the platform, would provide for reduction of height without appearing to shrink the picture from size otherwise used, since the bottom area of a screen image is always subject to visual obstruction and the lower edge conventionally has been around 2 feet above the stage. How much the height would need to be reduced on these occasions would depend on the amount of pictorial material at the extreme sides that might be feasibly masked off in the aperture.

CONVENTIONAL PRACTICE

In the paragraphs above we have given the essentials of the method by which the expanded picture can be properly related to the seating pattern of any theatre. It may be of interest, however, and perhaps further clarifying, to examine past practice in the light of this new technique. For this we again examine *Figure A-1*.

That drawing relates typical plans of one-floor and balcony auditoriums for motion picture projection.

(Continued on page 62)

THE FIRST MOTION PICTURE IN
CINEMASCOPE

The Robe

THE FIRST CHOICE OF THEATRES PRESENTING IT

— *The New*

NATIONAL EXCELITE "135"
PROJECTION ARC LAMP

*These theatres made sure of having a
brilliant picture on their mammoth screens by
installing the EXCELITE "135"*

ROXY—NEW YORK
(68 foot screen)

CHINESE—HOLLYWOOD
(65 foot screen)

FOX—DETROIT
(65 foot screen)

FOX—SAN FRANCISCO

5TH AVENUE—SEATTLE

ORPHEUM—PORTLAND

CRITERION—OKLAHOMA CITY

DENVER—DENVER

PARAMOUNT—SYRACUSE

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"THERE'S A BRANCH NEAR YOU"

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS... LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For classes of products related to refreshment service, see THEATRES SALES BUYERS INDEX beginning on page 26]

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Because the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and (4) air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating, of a theatre by divisions, or zones (as main section of auditorium, in or under balcony, lounge-foyer-lobby area, etc.).

Evaporative cooling is commonly regarded

as being adapted to regions where relative humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types

(the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Hig Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

PRODUCT NEWS . . . Pages 28 and 57

The department "About Products" on general equipment and supplies is on page 57. "The Vender Vane" on refreshment service products is on page 28.

DEALERS Page 56

Dealers in the United States are listed in the Theatre Supply Mart.

ADVERTISERS INDEX . . . Page 55

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.

Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.

Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).

Curtis Manufacturing Company, 1998 Kienlen Street, St. Louis 20, Mo.

Carrier Corporation, Syracuse, N. Y.

Frigidaire Division, General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.

General Electric Company, 5 Lawrence Street, Bloomfield, N. J.

Governair Corporation, 605 West Main Street, Oklahoma City, Okla.

Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.

United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

York Corporation, Roosevelt Avenue, York, Pa.

Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.

Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).

Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.

Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

Air Devices, Inc., 18 Madison Avenue, New York 16, N. Y.

American Air Filter Company, First and Central Avenues, Louisville 8, Ky.

Owens-Corning Fiberglas Corporation, Ohio Building, Toledo, Ohio.

Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).

Trion, Inc., McKees Rock, Pa.

Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 18 Madison Avenue, New York 16, N. Y.

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.

Anemostat Corp. of America, 10 E. 39th Street, New York City.

Barber-Colman Company, Rockford, Ill.

W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.

Multi-Vent Division, The Pyle-National Company, 1334 North Kestner Avenue, Chicago, Ill.

Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.

Baker Refrigeration Corporation, South Windham, Maine.

Carrier Corporation, Syracuse, N. Y.

Curtis Manufacturing Company, 1998 Kienlen Avenue, St. Louis, Mo.

Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.

General Electric Company, 5 Lawrence Street, Bloomfield, N. J.

General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.

Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.

Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.

United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

York Corporation, Roosevelt Avenue, York, Pa.

Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

Worthington Pump & Machinery Corporation, Harrison, N. J.

AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS for theatre motion picture sound systems consist in pre-amplifiers power amplifiers, and monitor amplifiers, with requirements varying according to auditorium dimensions (including presence or absence of balcony seating), to number of speaker channels, and to whether the sound signal is optical or magnetic.

Output per channel ranges from 15 watts to around 80 watts, with 30 watts adequate for

BETTER THEATRES SECTION



Into Simplex Stereophonic Sound have gone the experience and engineering skill of over 30 years. Simplex engineers have been planning, testing and developing—have worked together with the pioneers in magnetic tape recording — have faced the many problems of multi-directional sound — and have come up with the magnetic soundhead and sound system components second to none. That's why

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STEREOPHONIC SOUND

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medium-size auditoriums. Minimum limitations for amplifier wattage relative to seating capacity have been established by the Motion Picture Research Council of the American industry. Leading manufacturers of sound equipment follow these standards in their installation specifications.

In addition to speaker power, modern sound system power amplifiers for optical (single) track reproduction (usually in a cabinet with control panel and possibly also including provisions for record player and radio input) typically supply polarizing voltage to photocells and also filament and plate current to pre-amplifiers (possibly additionally to monitor amplifier).

Magnetic recordings require amplification equipment of different characteristics. The relatively weak magnetic signal is a factor. Pre-amplifiers are powered separately with d. c. filament current and carefully regulated plate voltage from a power pack. Regardless of the number of channels, a switching arrangement can be provided for transfer from magnetic to optical pickup, and vice versa.

Multiple-track ("stereophonic") sound requires at least three channels of amplification (for screen speakers). These tracks, always magnetic according to present practice, may be augmented by one or more additional tracks for auditorium "effects" speakers, and/or volume control, and/or switching in certain supplementary speakers. An "effects" track requires a fourth system of amplification. With multiple-channel installations, a monitor that can be tapped into any one channel is supplied by its own amplifier.

Supplementary amplifiers may be required for "cry-room" speakers, group hearing aids, separate public address system, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers, with arrangement for switching certain ramps in or out. There are integrated systems of this kind designed especially for drive-ins.

For reproduction of multiple-track (screen speaker signal) magnetic sound by a single screen horn system (as used for standard optical sound), special amplification equipment is available, incorporating a "mixer" to combine the signals of all tracks. Such an "adapter" can be obtained with a button-on type magnetic pickup (see *Soundheads*).

AMPLIFIERS

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

AMPEX CORPORATION, 834 Charter Street, Redwood City, Calif.

Amplifier Company of America, 398 Broadway, New York 13, N. Y.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 59.

CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J. (also multiple track adapter for single channel sound).

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

J. E. ROBIN, INC., Robin-Weber Division, 287 Rhode Island Avenue, East Orange, N. J.

WENZEL PROJECTOR CORPORATION, 2586-19 South State Street, Chicago 16, Ill.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill.

General Electric Company, 1 River Road, Schenectady, N. Y.

Gordos Corporation, 86 Shipman Street, Newark, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Radiant Lamp Corporation, 700 Jelliff Avenue, Newark, N. J.

Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

Westinghouse Electric Corporation, Bloomfield, N. J.

Western Electric Company, 195 Broadway, New York City.

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.

Fennin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[See also *Fabrics and Wallpapers*]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel mem-

bers are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

For other kinds of materials of related purpose see also *Fabrics and Wall Paper*.

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).

The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).

F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction mouldings). See this page.

The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).

The Kawneer Company, 1105 North Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).

Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio (architectural glass, glass doors).

MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal). See page 6.

Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).

Parkwood Corporation, Wakefield, Mass. (wood veneer).

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa. (architectural glass, glass doors).

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).

Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).

United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).

UNITED STATES PLYWOOD COMPANY, 55 West 44th Street, New York City (wood and plastic veneers, and coated fabric wall covering). See pages 6-7.

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

WESTINGHOUSE ELECTRIC CORPORATION, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

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The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street Columbus 15, Ohio

"The Buildings We Build Build Our Business"

A New Look for the New Movies...

Wide-Screen and 3-D Projection Lighting

The film industry is currently being revitalized by the third great technical revolution in its history. First, sound; then color; now panoramic and tri-dimensional realism are having their profound effect on movie-making and showing techniques.

Record Sums Spent

Exhibitors in the race to equip themselves for these new box-office bonanzas are spending thousands and tens of thousands of dollars on new optics, screens, sound equipment. Where does screen *lighting* equipment fit into this picture of modernization?

Light Losses Serious Problem

In wide-screen projection, screen light is distributed over $2\frac{1}{2}$ times the area of conventional screens. In 3-D systems, filters reduce the total screen light to about half its former value, even with two projectors trained on a new screen of much higher reflectivity. Both wide-screen and stereoscopic effects suffer serious handicaps from inadequate

lighting; nothing short of a *major* improvement in your present lighting equipment will enable you to take full advantage of their terrific mass appeal.

New Equipment Needed

For these new screen media you need not only *much more* light . . . you need literally *all the light you can get!* This means new equipment—equipment to operate the higher-capacity carbons at maximum currents.

Give your patrons — and these great new entertainment media — the light they need. Don't delay—call in your theatre equipment supplier for a complete diagnosis of your projection lighting needs.

Look to **NATIONAL**
TRADE-MARK
for Everything New
in Projector Carbons

The term "National" is a registered trade-mark
of Union Carbide and Carbon Corporation
NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.
District Sales Offices: Atlanta, Chicago, Dallas,
Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: National Carbon Limited
Montreal, Toronto, Winnipeg

density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a spot beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).

GOLDE MANUFACTURING COMPANY, 488 North Clark Street, Chicago 40, Ill.
KLIEGL BROS., 321 W. 50th Street, New York City (light sources). See page 46.

Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).
The Strobite Company, 35 West 52nd Street, New York City (paints, lamps).
Switzer Brothers, 4732 St. Clair Avenue, Cleveland 3, Ohio.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified, the companies listed below are sources only of material suited to box-offices; see these further under *Architectural Materials*.)

Besides ticket issuing machines and coin changers (*which see*), box-office accessories include speaking tubes and admission price and show time signs (*see Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).

The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio.

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (speaking tube). See page 65.

Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.

MARSH WALL PRODUCTS, INC., Dover, Ohio (laminated plastic board).

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures).

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes; U. S. Plywood Corporation, see under *Architectural Materials*).

CABINETS FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry (two-film stereoscopic pictures require 5,000-foot reels for a single intermission performance), film storage facilities should accommodate at least this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or

without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One type of cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago —, Ill.

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.

Mosler Safe Company, 320 Fifth Avenue, New York N. Y.

Neumade Products Corporation, 330 West 42nd Street, New York City.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 64.

HELIOS BIO CARBONS, INC. (mfrd. by Ringsdorf Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J. See page 10.

NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 37.

CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

G. C. Anders, Company, 317 Sangamon Street, Chicago 7, Ill.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Cal Products Company, 3721 Marjorie Way, Sacramento 20, Calif.

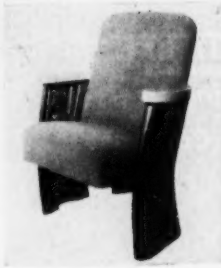
"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.

Hal I. Huff Manufacturing Corporation, 659 West Jefferson Blvd., Los Angeles 7, Calif.

THE GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

SMART SHOWMEN!

Give your patrons comfortable chairs to relax in—CinemaScope or CinemaScope or even 3-D technique will not hold business unless theatregoers are comfortable when viewing a screen show. We can supply all new theatre chairs or re-condition your present lot. We also carry a large inventory of standard chairs for immediate delivery.



Phone, wire, or write for information.

EASTERN SEATING COMPANY

138-13 SPRINGFIELD BLVD.
SPRINGFIELD GARDENS, L. I.
LA 8-3696

Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.

NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y. See page 10.

Payne Products, 2451 West Stadium Boulevard, Ann Arbor, Mich.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.

S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.

Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

CARPETING

TYPES of carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and studee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).

A. & M. Karageusian, Inc., 295 Fifth Avenue, New York City.

Thomas L. Leedom Company, Bristol, Pa.

James Lees & Sons Company, Bridgeport, Pa.

C. H. Masland & Sons, 295 Fifth Avenue, New York City.

Mohawk Carpet Mills, Inc., Amsterdam, N. Y.

RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.

Alexander Smith, Inc., 295 Fifth Avenue, New York N. Y.

CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.

E. I. du Pont de Nemours Company, Fairfield, Conn.

Fremont Rubber Company, Fremont, Ohio.

Alexander Smith Inc., 295 Fifth Avenue, New York City.

Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.

United States Rubber Company, Mishawaka, Ind.

Waite Carpet Company, Oshkosh, Wis.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement

made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented. (See *Anchors for Chairs*.)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.

CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.
EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See adjoining columns.

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-raising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (see *Upholstering Materials*). Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 12.

EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y. See opposite page.

GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 68.

HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 9.

IDEAL SEATING COMPANY, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind. See RCA Theatre Equipment Div.

Irwin Seating Company, Waters Building, Grand Rapids, Mich.

KROEHLER MANUFACTURING COMPANY, Naperville, Ill.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (aisle lights.)

Southern Desk Company, Hickory, N. C.

CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in

pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Associated Ticket & Register Corporation, 346 West 44th Street, New York 18, N. Y. (chute).

Brandt Automatic Cashier Company, Watertown, Wis.

Coinometer Corporation, 1221-27 South Wabash Ave., Chicago 5, Ill.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.

Metal Products Engineering, Inc., 45 West 45th Street, New York 36, N. Y.

NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y. See page 10.

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various

May We Put in a Plug for Ourselves



We're not a "general store" operation. There's only one item we handle and that's theatre seats. All we know and do centers around rehabilitation . . . parts replacement and replacement of worn seats or backs. Modestly, we're sort of proud of each job we do and don't mind referring you to our many pleased customers. Better still, we'd love to do an actual job for you. Why not let us quote you cost?

MANUFACTURERS—foam rubber & spring cushions, back & seat covers.
DISTRIBUTORS—upholstery fabrics and general seating supplies.

theatre seat service co.

160 Hermitage Avenue Nashville, Tennessee

Small Staff, Small Cost With Super Cleaning

Get the most out of every cleaning dollar.

- The Super and its especially designed tools are simple. Anyone can use them.
- The Super is readily portable. Any woman can handle it.
- The Super is fast. Get *all* the dirt the first time over.

Keep floors, carpeting, upholstery, curtains, ornamentation, sound equipment, screen, air filters, box fronts—everything in your theatre from box office to the back door—clean and inviting all the time without hard labor and high cost.

Ask your supplies dealer for a demonstration right in your theatre.



Three models to choose from—

Model JS—Small, quiet, light, low-priced, but with same power, pick-up as big Supers.

Other Super Models—

Model M—For all general cleaning and blowing. Powerful, readily portable.

Model BP-1—A quiet, double-duty cleaner for both wet and dry pick-up.

NATIONAL SUPER SERVICE COMPANY, INC.
1941 N. 13th St. Toledo 2, Ohio

Sales and Service in Principal Cities
In Canada: Plant Maintenance Equip. Co.
Toronto, Montreal, Vancouver



"Once Over Does It"

SUPER SUCTION

SINCE 1911

"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

Super cleaners are approved by Underwriters' Laboratories and Canadian Standards.

ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.
Essanay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

FILM CEMENT — See *Splicers and Film Cement*.

CLEANING DEVICE FOR 3-D SPEC-TACLES; See *Third-Dimension Equipment & Supplies*.

CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials. In models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).
Clements Manufacturing Company, 6632 South Nagansett, Chicago, Ill.
Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.
Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Allen Billmyre Division, Syracuse, N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.
NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See page 39.
Pullman Vacuum Cleaner Corporation, 33 Allerton Street, Boston, Mass.
Spencer Turbine Company, Hartford, Conn.

CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which

can be had with chrome plating, and in dull or polished finish.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.
Lawrence Metal Products, Inc., 79 Walker Street, New York City.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

CUE MARKERS — See *Changeovers and Cueing Devices*.

CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the track, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.).

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. See page 61.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
VALLEN, INC., 225 Bluff Street, Akron, Ohio (curved track and contour types as well as straight track). See this page.

DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.
Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.
Manhoff Studios, 178 Wellington Road, Elmont, L. I., N. Y.
Novelty Scenic Studios, Inc., 28-34 West 60th Street, New York City.
Premier Studios, 414 West 45th Street, New York City.
F. G. Price, 37 Beverly Road, Merrick, L. I., N. Y.
Rambusch Decorating Company, 40 West 13th Street, New York City.
Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.


Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

35 YEARS OF WORLD LEADERSHIP

CURTAIN CONTROLS & TRACKS

ValLEN



VALLEN ALL-STEEL SAFETY TRACK

LOW-COST DEPENDABILITY

- Noiseless, Safe, Easy operation
- Designed to eliminate jamming
- Bearings in the hub of each wheel where they belong for smoothest operation possible
- Manually or electrically operated

There is a ValLEN Electric Control and Track for every need

WE'RE HEADQUARTERS FOR YOUR PROBLEMS

VALLEN, INC., AKRON 4, OHIO

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control, using two thyatron tubes, is recommended for full range from and to complete black-out.

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 570 Lexington Avenue, New York City.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
KLIEGL BROS., 351 West 50th Street, New York 19, N. Y. See page 46.
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal or wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.
Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Lobby Display Corporation, 551 West 52nd Street, New York City.
Peoples Display Frame Company, 1515 Olympic Blvd., Montebello, Calif.
POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.
Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

[For Refreshment Service, Supplies and Equipment, see Theatre Sales Buyers Index, p. 26]

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-

in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

See also TICKET ISSUING MACHINES.

BEREZY ENGINEERING & MANUFACTURING CO., 438 Avalon Blvd., Los Angeles 11, Calif. (car counter).

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.

GENERAL REGISTER CORPORATION, 4301 22nd Street, Long Island City, N. Y. See page 54.

K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).

Ohmer Corporation, 740 Bolander, Dayton, Ohio.

Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).

Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of indoor theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate, are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc.

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 44.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

WAGNER SIGN SERVICE, INC., 218 South Hoyle Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 5.

GROUNDS MAINTENANCE

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

Outdoor "vacuum" sweepers are available for clearing the drive-in grounds of paper litter such as popcorn boxes and bags, cups, and food wrappers. These units are self-propelled and will vacuum, cut up and bag the debris.

Atwater-Strong Company, Atwater, Ohio (refuse sweeper).

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (refuse cart).

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are available for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.

F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the

ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

Associated Ticket & Register Company, 334 West 44th Street, New York City.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

DRIVE AND RAMP OILING

Spraying equipment (see Insecticide Fogging below) is available also with attachment for uniform, controlled application of road oil over drives and ramps (not only preserving surfacing and laying dust, but retarding weed growth).
Welch Equipment, Inc., 224 S. Michigan Ave., Chicago 4, Ill.

IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp.

Small electric coil heaters are available for installation and use similarly to in-car speakers; power is supplied by special wiring to the speaker posts, from which the in-car heaters are suspended to be taken into cars as occupants desire. Each unit has a control allowing patrons to regulate output.

For replacement of damaged in-car speaker cones, such units are obtainable in both single and double types.

Following manufacture in-car speakers only unless otherwise specified:

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

DAVO CORPORATION, 145 North Erie, Toledo, Ohio. See page 59.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

EPHAD, 1206 Cherry Street, Toledo 4, Ohio.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

MINNEAPOLIS SPEAKER RECONING COMPANY, 2312 Cedar Ave., South, Minneapolis 4, Minn. (speaker reconing). See page 68.

Minnesota Mining & Manufacturing Company, St. Paul, Minn. (rainproof speaker cover).

Oxford Electric Corporation, 3911 S. Michigan Avenue, Chicago, Ill.

MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. See page 11.

National In-Kar Heaters, 1638 Victory Boulevard, Glendale, Calif. (heaters only).

RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).

Utah Radio Products Co., Inc., 1123 East Franklin Street, Huntington, Ind. (glual cones).

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitoes and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray painting and tire inflation.

To control flies, mosquitoes and other insects as drive-in refreshment buildings and restrooms, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the

heat generated vaporizes an insecticide, either crystal or liquid, which is supplied by the manufacturer. Most models are designed to operate in an area of up to 10,000 square feet. Detjen Corporation, 303 West 42nd Street, New York City (pest electrode). Devenco, Inc., 150 Broadway, New York 38, N. Y. Lindavap Corporation, Ann Arbor, Mich. (electrical vaporizer). Magic Fog, Inc., Cissna Park, Ill. Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y. Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

General Electric Company, Nela Park, Cleveland, O. KIEGL BROS., 321 West 50th Street, New York 19, N. Y. See page 46.

Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.

Stebber Manufacturing Company, Broadview, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

AMERICAN PLAYGROUND DEVICES, Anderson, Ind. See page 22.

Bally Manufacturing Company, 2640 Belmont Ave., Chicago, Ill.

CONCESSION SUPPLY COMPANY, 3916 Secor Road, Toledo 13, Ohio.

King Amusement Company, Mt. Clemens, Mich.

Joyrider Co., Ontario, Calif.

Liberty Fireworks Company, Box 98, Franklin Park, Ill.

W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.

Miniature Train Co., Rensselaer, Ind.

Miracle Whirl Sales Company, Grinnell, Iowa.

National Amusement Device Co., Dayton 7, Ohio.

Pedal Plane Manufacturing Company, South Beloit, Wis.

Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.

B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or peeled palings, in straight-top or scalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dain Corp., Mahopac, N. Y.

Fence Company of America, Auburndale, Fla.

Habitant Shops, Inc., Bay City, Mich.

SCREENS AND SCREEN SURFACING

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself. The structures are designed in several sizes, for screen widths from 40 to 60 feet.

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc. These include aluminum paints compounded especially for outdoor screens.

Steel plates with a screen surface of aluminum for both 2-D and 3-D projection are available for mounting on existing or new drive-in screen towers. They are prefabricated for installation according to ramp measurement and throw.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

Elizabeth Iron Works, Green Lane, Elizabeth, N. J.

EPRAD COMPANY, 1206 Cherry Street, Toledo, Ohio. (screen paint).

Natco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Texas.

RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y. (screen paint).

TROPICAL PAINT & OIL COMPANY, 1148-1246 West 76th Street, Cleveland, Ohio (screen paint).

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See page 67.

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

General Electric Company, Bridgeport, Conn. (underground cable).

KOILED KORDS, INC., Hamden, Conn. (coiled cords for speakers).

Permoflux Corporation, 4900 N. Grand St., Chicago, Ill. (speakers).

Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.

THE WHITNEY-BLAKE COMPANY, New Haven, Conn. (underground cable).

STADIUM AND TERRACE SEATING

Typically of hardwood on metal frames, chairs are obtainable in folding or fixed types, the latter models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.

GRIGGS EQUIPMENT COMPANY, Box 638, Belton, Texas.

IDEAL SEATING COMPANY, Grand Rapids, Mich.

EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN SOME localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J. (battery floodlamp).

Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).

Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).

Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).

General Electric Company, Schenectady, N. Y. (power plants).

Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).

D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).

Portable Light Company, 216 Williams Street, New York, N. Y. (battery floodlamp).

Ready-Power Company, Kales Building, Detroit, Mich. (power plants).

U C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).

U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis. (power plants).

Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio (slide projector).

Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).

Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).

General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Herbert J. Hecht, 3074 Park Ave., New York 51, N. Y. (comic books).

International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).

K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).

F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask, plastic coated fabric; fabric woven of glass filament; weaves combining glass and cotton, also glass and asbestos; and fabrics woven of plastic filament.

Fabrics of these types are suited to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc. The cotton-rayon and glass filament fabrics are also stage drape and curtain materials.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglass, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglass-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).

Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).

Duracote Corporation, 350 North Diamond Avenue, Ravenna, Ohio (plastic coated).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).

Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).

MANKO FABRICS COMPANY, INC., 114 East 27th Street, New York 16, N. Y. (plastic coated).

New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.

Plymouth Fabrics, Fall River, Mass. (Fiberglass-cotton).

Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglass).

UNITED STATES PLYWOOD COMPANY, 55 West 44th Street, New York City (plastic coated).

United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos and plastic coated).

FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and

carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.
Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowsers by means of a speed-sensitive mechanism within the sprocket.

Film Treatizer Corporation, 117 West 53rd Street, New York 23, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

FLAMEPROOFING

FLAMEPROOFING OF any combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.
Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.
Neva-Burn Product Corporation, 67 Sullivan St., New York City.
New York Flameproofing Company, 115 Christopher St., New York City.
Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.
L. Sonneborn Sons, Inc., 300 4th Avenue, New York City.

BETTER THEATRES SECTION

FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, also to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains; and to toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowed type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c. or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Rundie-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

FRAMES FOR SCREENS—See Screens, Motion Picture.

FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a

variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum.

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see Upholstering Materials.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.
Art Chrome Company of America (Div. of American Table Manufacturing Company), Melrose, Mass.
Associated Ticket & Register Company, 354 West 44th Street, New York 16, N. Y. (smoke stands).
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.

HEYWOOD-WAKEFIELD CO., Gardner, Mass.
KROEHLER MANUFACTURING COMPANY, Naperville, Ill.
Lloyd Manufacturing Company, Menominee, Mich.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Some models of these driers are equipped with built-in deodorizing systems to destroy objectionable odors in washrooms.

Chicago Hardware Foundry Company, North Chicago, Ill.
Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.
Electronic Towel Corporation, 57 William Street, New York 5, N. Y.
National Dryer Corporation, 616 Adam Street, Chicago, Ill.

HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

Most practicable method uses the principle of audio induction. This device consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" and is equipped with a lorgnette type earphone. Picture sound is thus available from any seat in the auditorium.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acousticon Division of Dictograph Products Company, Inc., 92-25 149th St., Jamaica, N. Y.
Audivox, Inc. (subsidiary of Western Electric Company), 259 West 14th Street, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
S-motone Corporation, Elmsford, N. Y.

Teleonic Theatrephone Corp., 3 East 48th Street, New York 17, N. Y. (audio duct method).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

IN-CAR SPEAKERS—See *Drive-In Equipment and Supplies*.

INTERLOCKS, PROJECTOR—See *Third-Dimension Equipment and Supplies*.

INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as commonly used, for example, to advise the projection staff that a change in sound volume is necessary; but a buzzer does not permit communication of any but signals.

House phones for more effective inter-department contact range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other. Such equipment includes a type requiring no batteries, it being "powered" by the voice itself.

Loud-talking systems, consisting essentially in distant-pickup for any other microphones and miniature speakers are also adapted to theatre intercommunications.

Connecticut Telephone & Electric Corp., Meriden, Conn.
 S. H. Couch, Inc., Boston, Mass.
 Wheeler Insulated Wire Co., Inc., Division of Sperry Corp., East Aurora Street, Waterbury, Conn.

LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction; also models with casters and platforms.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
 Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.
DAYTON SAFETY LADDER COMPANY, c 2337 Gilbert Avenue, Cincinnati, Ohio.
 Goshen Manufacturing Company Goshen, Ind.
 M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
 The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.
 Precision Equipment Company, 3714 North Milwaukee Avenue, Chicago 41, Ill.
 Reynolds Corporation, 1400 Wabansis Avenue, Chicago, Ill.

LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector*.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 50-65 amperes.

Reflector lamps with 16-inch mirrors are available for carbon trims of greater light output, using a 9mm rotating positive carbon for operation at around 85 amperes; a 10mm positive of similar characteristics for operation at about 95 amperes; and a 10mm positive of greater density for operation at approximately 125 amperes, or possibly somewhat higher.

These larger lamps are equipped with quartz glass filters which intercept the beam at the aperture to "filter out" light of greatest heat characteristics, thus to reduce heat on the film.

For arc illumination in 16mm projection lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CINEMATIC CORPORATION, 122 Washington St., Bloomfield, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 15.

J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.

MOTIOPHON, INC., 4431 Lake Street, Chicago, Ill. See page 11.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 3.

LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus

bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
 Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps:

The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flamentint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¼ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	Diameter	Average lamp watts at 200 ma.
42 inches	¾ inch	25
64 inches	¾ inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line Length	Diameter	Wattage
9 inches	¾ inch	6
12 inches	¾ inch	8
21 inches	¾ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2½ inches	100

The most useful "white" F-lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Slimline is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	Average lamp watts
48 inches.....	38
72 inches.....	55
96 inches.....	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

For The Best Signs You'll See . . .

ADLER

CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.

11843 b W. Olympic, Los Angeles 64, Calif.
 30 West Washington, Chicago, Ill.

Circline or Circlearc lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½-inch diameter tubing. Lamps are available in 8, 12 and 16-inch diameters.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (See also *Black Lighting Equipment*.)

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated colors—red, yellow, green and blue. Two tints pink and blue—white. For decorative lighting stages and curtains, and for general lighting of patron areas.

Germicidal lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

Length	Diameter	Nominal lamp watts
12 inches	¾ inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	¾ inch	16*
		23
		30
		36

*Slimline type. Average lamp watts at 120, 200, 300, and 420 milliamperes.

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jelliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by a photographic sound track, actuates the photoelectric cell and initiates the process of sound reproduction from such a track.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION

THERE ARE two general classes—the *condenser* lens, which focuses the light of a projection lamp arc on the film in the projector aperture; and the *objective*. The latter, commonly referred to as the projection lens, expands the light to form the screen image. They are made in two standard barrel diameters (2 25/32 and 4 inches) for 35mm projection, in various speed and focal length, with the latter in quarter-inch steps.

Knowing the sizes of the screen image, and the distance of the screen from the lens

(“throw”), the manufacturer or dealer can determine the proper focal length for a specific theatre. In ordering projection lenses, one should also name the type of light source, the make and model of projector, and the projection angle, if any (this angle affects the picture height).

Speeds of f/1.8, f/1.9, f/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in 2 25/32-inch diameter. Speeds of f/1.9 and f/2.0 are available also in focal lengths from 5 through 7 inches with 4-inch barrel. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds f/2.5 to f/3.4.

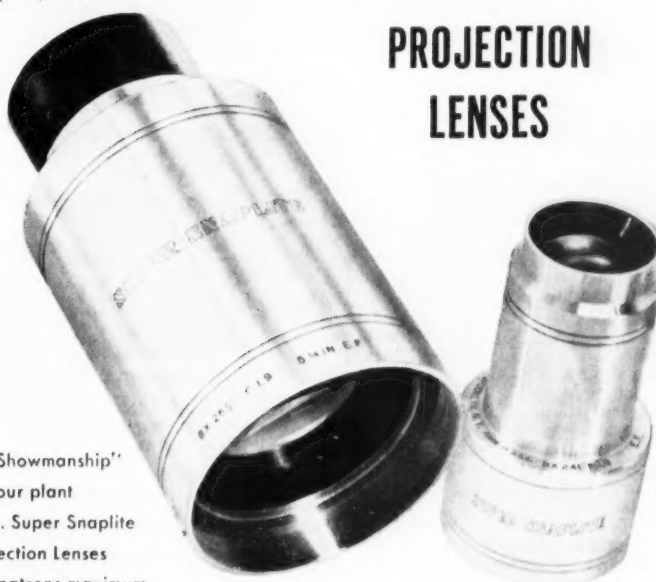
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 32.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 4.
Drive-In Theatre Manufacturing Company, 505 West Ninth Street, Kansas City, Mo.
Hlex Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 48.
KOLLMORGEN OPTICAL COMPANY, 30 Church Street, New York, N. Y. See page 45.
PROJECTION OPTICS COMPANY, Inc., 334 Lynch Avenue, Rochester, N. Y. See page 61.

LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the

Lens Showmanship

with **SUPER SNAPLITE**



PROJECTION LENSES

... and “Showmanship” includes your plant equipment. Super Snaplite f/1.9 Projection Lenses give your patrons maximum viewing satisfaction.

For Better Showmanship and Better Boxoffice use Super Snaplites. True speed of f/1.9 in all focal lengths up to 7 inches.

Ask for bulletin #212

You get more Light with Super Snaplite

KOLLMORGEN

Plant: Northampton, Massachusetts

Optical CORPORATION

New York Office: 30 CHURCH ST., NEW YORK 7, N. Y.



sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 678 St. Paul Street, Rochester, N. Y.

KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (Also see *Marquees*; and *Attraction Advertising under Drive-In Equipment*.)

Standard practice employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (see *Drive-In Equipment*).

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays); also projectors and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (see *Marquees*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning letter at the end of a handle is available.

A tapered slotting for the attraction board letters designed to "lock" them on the bar, and thus prevent dislodgement by high winds or other disturbances is also available.

Theatres wishing to use regular marquee changeable letters to make up signs for the lobby area or over the refreshment stand, can secure horizontal bar assemblies which will hold the slotted letters on any flat surface.

ADLER SILHOUETTE LETTER COMPANY, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 44.

Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.

Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.

Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif.

WAGNER SIGN SERVICE, INC., 218 S. Heyne Avenue, Chicago, Ill. See page 5.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by out-

lining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classes—functional and decorative.

Functional devices include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors placed above apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Decorative fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both.

(See also *Lamps for General Theatre Illumination*, "Black Light" Materials and Lighting Equipment.)

Adams Lighting, Inc., 48 W. 27th Street, New York City.

Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.

Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.

Curtis Lighting Co., 6135 West 65th Street, Chicago 38, Ill.

The Egli Company, Inc., 29 West 17th Street, New York City.

Gruber Brothers, 72-78 Spring Street, New York City.

Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.

KLIEGL BROTHERS, 321 W. 50th Street, New York City. See this page.

McFadden Lighting Company, Inc., 2308 South Seventh Blvd., St. Louis, Mo.

Novelty Lighting Corporation, Emmanus, Pa.

Revere Electrical Manufacturing Company, 6009 Broadway, Chicago, Ill.

Voigt Company, 1634-38 North Carlisle Street, Philadelphia 21, Pa.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (see *Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.

Genarco, Inc., 97-04 Sutphin Boulevard, Jamaica, N. Y.

General Electric Company, Schenectady, N. Y.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.

Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago 11, Ill.

KLIEGL BROTHERS, 321 W. 50th Street, New York City. See this page.

Neumade Products Corporation, 330 West 42nd Street, New York City.

Strobilite Company, 35 West 52nd Street, New York City.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LOBBY POSTS AND ROPES—See *Crowd Control Equipment*.

MAGAZINES—See *Projectors and Accessories*.

MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator for a specific installation.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.

ARTKRAFT-STRAUSS SIGN CORPORATION, 820 Twelfth Avenue, New York City.

Continental Signs, Inc., 550 E. 170th Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type).

White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

THEATRE LIGHTING

A dependable source for all your lighting requirements . . . originators and manufacturers of "Klieglights" . . . specialists in the field for more than half a century.

STAGE LIGHTING

ARCHITECTURAL LIGHTING

SPECTACULAR LIGHTING

SPOT LIGHTING

FLOOD LIGHTING

Footlights	Borderlights
Frontlights	Bridgelights
Downlights	Blacklights
Directional Signs	Dimmer boards

and many other products

INQUIRIES INVITED

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

321 WEST 50TH STREET
NEW YORK 19, N. Y.

Telephone: COLUMBUS 5-0130

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

Portable rubber mats with built-in radiant heating units can be secured for installation in recessed exits and other chilly areas to eliminate discomfort from drafts.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacturers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Firestone Industrial Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats).
Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
Thermo-Mat Company, 814 South Robertson Boulevard, Los Angeles 35, Calif.
United States Rubber Company, 1230 Sixth Avenue, New York City.

MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal, magnetic, velocity, dynamic and cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.

Amperite Company, 561 Broadway, New York City.

Electro-Voice, Inc., South Bend, Ind.

Operadio Manufacturing Company, St. Charles, Ill.

Racon Electric Company, Inc., 52 East 19th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Elgin Avenue, New York 11, N. Y. (except in U. S. and Canada).

MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR-GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (see Lamps, D.C. Projection Arc).

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.

CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J.
Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.

General Electric Company, 1 River Road, Schenectady, N. Y.

HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See this page.

IMPERIAL ELECTRIC COMPANY, INC., 64 Ira Avenue, Akron, Ohio. See page 66.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 11.

ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N. J. See page 48.
Westinghouse Electric Corporation, East Pittsburgh.

PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through a photo type film sound track into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

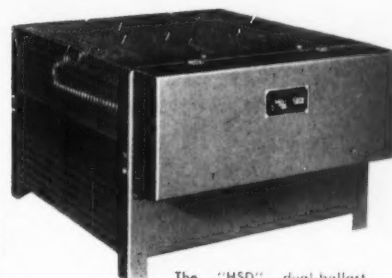
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 86 Shipman St., Newark, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Wide Screen Projection Requires More Light...

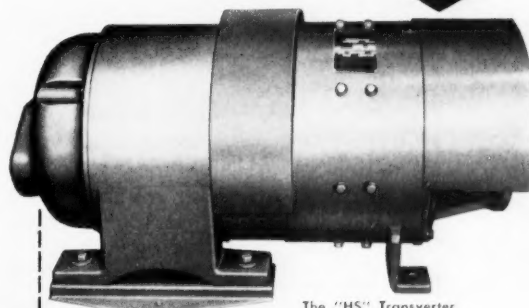
Get an "HS"

TransVerteR

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The "HSD" dual ballast rheostat available in two capacities — 65-100 amperes and 5.51 volts; 85-115 amperes and 5.25 volts.



The "HS" Transverter 115-230 amperes



Control Panel Type G

to Meet THIS INCREASED POWER REQUIREMENT

Exhibitors everywhere are finding out that wide screen equipment requires increased amperage for proper screen illumination.

Loss of light through use of filters plus giant screen sizes makes existing projection equipment inadequate to do the job.

Additional power is a must, for carbon-arc amperage and voltage requirements have been increased up to 100% for wide screen projection.

In order to get this increased power, get a Hertner "HS" Transverter.

When you buy a Transverter you are obtaining a power conversion unit that has been the standard of the industry for nearly half a century.

Distributed by National Theatre Supply
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A General Precision Equipment Corporation Subsidiary

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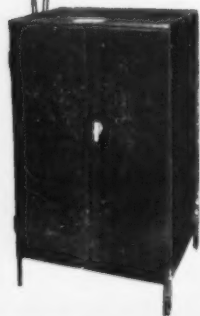
'ROBIN-ARC' 3-Phase Selenium RECTIFIER

Engineered
for WIDE SCREEN
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PROJECTION
SYSTEMS

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for 3-D and wide-screen projection.

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Model K 100
100 Amps.

Model K 100X40
60 & 100 Amps.

Model K 150
135 Amps.



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Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

Radiant Lamp Corporation, Newark, N. J.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

PHOTO MURALS

Photo murals produced on portrait paper and mounted on superboard are available in a large variety of sizes for placing on the walls of foyers, lounges, cry rooms and other areas throughout the theatre. Inviting, home-like effects can be achieved through scenes which celebrate a local hero or locale, express the character of the theatre, or supply human interest appeal.

The murals can be mounted in existing theatres without the need for structural changes. They are obtainable in almost any size desired and in black-and-white, sepia or full-color. Manufacturers will supply a series of stock photos to choose from or, if desired, enlarge and reproduce any photographs supplied them.

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.
Photomammoth Murals, 12-48 Van Owen Blvd., North Hollywood, Calif.
RCS Studios, 123 North Wacker Drive, Chicago 6, Ill.

PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 10921 Briggs Road, Cleveland 14, Ohio.
Murch Electric Corp., Franklin, Me.

PROJECTION LAMPS: See Lamps, D. C. Projection Arc.

PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 49.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Ill.

PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually in-

dedicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres.

The takeup for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2 Nebr. See page 32.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 59.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 15.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 11.

ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 52.

PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (see listing under Lamps, D.C. Projection Arc).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Eastman Kodak Company, Rochester, N. Y.

Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.

Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Victor Animatograph Corporation, Davenport, Iowa.

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Western Electric Company, 195 Broadway, New York City.

RECTIFIER TUBES

LINEs of Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (See Rectifiers.)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
CINEMATIC CORPORATION, 122 Washington St., Bloomfield, N. J.
CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Strickland Electric Company, 1427 East 18th Avenue, City.
Westinghouse Electric Corporation, Bloomfield, N. J.

RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some, including selenium plate types up to 135 amperes.

Sound system rectifiers also are made in tube and disc types.

C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Garver Electric Company, Union City, Ind.

General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.

McColpin-Christie Corporation, Ltd., 4922 S. Figueroa Los Angeles 37, Calif.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.

NORPAT SALES, INC., 111 West 42nd Street, New York 36, N. Y. See page 10.

J. E. ROBIN, INC., 267 Rhode Island Avenue East Orange, N. J. See page 48.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 3.

Westinghouse Electric Corporation, East Pittsburgh Pa.

REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Reels 24 inches in diameter for as much as 5,000 feet of film are also available.

Reels for standard footage are available in two sizes to accommodate 35mm projectors in use—15-inch diameter with 5-inch hub, and 14-inch diameter with 4-inch hub. (Exchange shipping reels are 14½-inch in diameter with 4½-inch hub.)

Reels suitable for projection and other general use in the theatre projection room should have hubs constructed to provide enduringly rigid firm support for the flanges with the latter firm enough to hold their shape, yet be light in weight. Reels suited to theatre use generally have flanges of welded wire or cast aluminum construction.

BETTER THEATRES SECTION



ROUND or FLAT

Only quality projector parts present quality pictures. The finest are manufactured by *LaVezzi* and available from your Theatre Equipment Dealer.

Write for complete catalog

LAVEZZI MACHINE WORKS

4635 WEST LAKE ST. CHICAGO 44, ILL.



GOLDBERG ALUMINUM

Sold thru THEATRE SUPPLY DEALERS Exclusively ASK YOUR DEALER

REELS

GOLDBERG BROS. Denver, Colo.

Sold thru Theatre Supply Dealers Exclusively

WIDE SCREENS AVAILABLE NOW IN ALL RATIOS

MR. EXHIBITOR:

FOR THAT "NEW LOOK" — MODERNIZE YOUR PICTURE PRESENTATION WITH A NEW WIDE RATIO SCREEN AND

SEE THE DIFFERENCE!

VOCALITE SCREEN CORP.

ROOSEVELT, NEW YORK

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 49.

HOLLYWOOD FILM COMPANY, 946 Seward Street, Hollywood, Calif. See page 8.

Neumade Products, Inc., 330 West 42nd Street, New York City.

Taylor Corporation, 2 Commercial Street, Rochester, N. Y.

WENZEL PROJECTOR COMPANY, 2500 South State Street Chicago, Ill. See page 52.

REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (see *Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See this page.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

KOLLMORGEN OPTICAL CORPORATION, 347 King Street, Northampton, Mass.

J. E. McAuley Manufacturing Company, 552 West Adams Street, Chicago 6, Ill.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

HOLLYWOOD FILM COMPANY, 946 Seward Street, Hollywood, Calif. See page 8.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.

The Neumade Products Corporation, 330 West 42nd Street, New York City.

WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Illinois.

SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Associated Ticket & Register Company, 354 West 44th Street, New York 18, N. Y.

Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See this page.

Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.

Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

SCREENS, PROJECTION AND SCREEN FRAMES

MOTION PICTURE screens are of two basic types: *Diffusive* and *Specular*. Another type is *Translucent*, used with rear projection.

Specular screens are required for third-dimensional (stereoscopic) projection (a diffusive surface, depolarizing the light, destroys the exclusiveness of the left and right images). Originally specular screens were fabricated specifically for relatively narrow auditoriums.

Specularity may be of advantage, however, for screen images that are so wide that they tax available light sources, since it signifies a higher reflectance factor. For such applications, angular embossing of the screen surface, and/or curving the screen on a radius equal to the projection distance, or nearly so, avoids "fade-away" (light loss at sides from audience area due to extreme angles of incidence).

For the installation of "wide screens," generally with curvature, prefabricated frames are available, fabricated of wood or metal and with means of adjusting them readily to the desired curvature, and to tilting projection angle (above about 12°). If the exact size of the screen and its curvature are known, the frame may be obtained with lacing hooks installed. Frames are available for attachment to floor, or mounted on casters, or designed to be flown.

Diffusive screens (for indoor theatres) are variously fabricated—entirely of vinyl plastic, of cotton coated with plastic, and cotton otherwise coated to provide a "white" surface.

Theatre screens are regularly perforated for transmission of sound, but unperforated screens are obtainable.

ARTKRAFT-STRAUSS SIGN CORPORATION, 830 Twelfth Avenue, New York City (wide-screen frames).

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr. See page 32.

CinemaScope Products, Inc., 444 West 56th Street, New York 19, N. Y.

CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J. See page 65.

Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.

Drive-In Theatre Manufacturing Company, 505 West Ninth Street, Kansas City, Mo. (wide-screen frames).

First American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. (wide-screen frames).

Glowmeter Corporation, 37 Franklin St., Buffalo, N. Y.

Hollywood Curvascope Frame Company, 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).

H. R. MITCHELL & COMPANY, P.O. Box 690, Hartselle, Ala. (wide-screen frames).

National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.

Nu-Screen Corporation, 1501 Broadway, New York 8, N. Y. (glass filament fabric).

RADIANT MANUFACTURING CORPORATION, 2627 Roosevelt Road, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Raven Screen Corporation, 124 East 124th Street, New York City.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue Brooklyn, N. Y. See opposite page.

J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 48.

B. F. Shearer Company, 2318 Second Avenue, Seattle 1, Wash.

Trans-Lux Screen Corporation, 1270 Sixth Avenue, New York 20, N. Y.

U-Build It Frame Company, 604 Plymouth Bldg., Minneapolis, Minn. (wide-screen frames).

VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 49.

Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. See page 53.

SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see *Diffusive* type under *Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing (if done at all) should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious

NOW! 15% MORE LIGHT ON YOUR SCREEN

METAL Reflectors

H-S "52" ALUMINIZED

A 3-D MUST!

GUARANTEED 5 YEARS

SEE YOUR THEATRE SUPPLY DEALER

Manufactured by **HEYER-SHULTZ, INC.** Cedar Grove, N. J.

GOLDBERG BROS.

DENVER, COLO.

Ask your Dealer

Sand Urns

Red, Yellow, Blue and Green
Chrome trim, Chromium plated top

ARCTIC BLANCH

DRIVE-IN THEATRE SCREEN COATING

THE ORIGINAL FIRST ON MARKET

YOU HAVE NOT TRIED THE BEST UNTIL YOU'VE USED "ARCTIC BLANCH"

KNOWN FROM COAST TO COAST

NATIONAL THEATRE SCREEN REFINISHING CO.

129 ZENNER ST. HU. 3673 BUFFALO, N. Y.

filling of the sound-transmission perforations, provided it is skillfully applied. Such resurfacing paint is available from screen manufacturers (see list under *Screens, Projection*), and from the following:

For drive-in screens, flat white paints compounded especially for such outdoor application are available, adapted to metallic or asbestos or comparable surfaces. (For drive-in aluminum paint see under *Drive-In Equipment, Supplies and Services*.)

Gillespie Varnish Company, Inc., Day & Howell Streets, Jersey City, N. J.

NATIONAL THEATRE SCREEN REFINISHING COMPANY, 125 Zenner Street, Buffalo, N. Y. See opposite page.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See this page.

Stewart-Translux Corporation, 1270 Sixth Avenue, New York 20, N. Y.

TROPICAL PAINT & OIL COMPANY, 1148-1248 West 70th Street, Cleveland 2, Ohio.

SCREEN TOWERS—See *Drive-In Theatre Equipment*.

SEATING—See *Chairs, Auditorium*.

SELSYN MOTORS—See *Third-Dimension Equipment and Supplies*.

SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (See also *Attraction Advertising under Drive-In Theatre Equipment*.)

ARTKRAFT-STAUBS CORPORATION, 820 Twelfth Avenue, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.

Long Sign Company, 61 West Hubbard Street, Chicago, Ill.

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art-Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Associated & Ticket Register Co., 354 West 44th Street, New York City.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

L. Bahn Company, 123 West Canton Street, Boston 18, Mass.

Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

KLIEGL BROTHERS, 521 W. 50th Street, New York City. See page 46.

McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.

Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.

POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.

Posteroid Corporation, 693 Broadway, New York 12, N. Y.

The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.

Vio-Glo Plastics Corporation, 249 West 34th Street, New York City, (black-light signs).

SLIDES—See *Stereopticons*

SOUNDHEADS

SOUND reproducers, or heads, are of two basic types: *Optical*, for reproducing photographic tracks, and *Magnetic*, for reproducing magnetic film recordings.

Optical reproducers (for standard 35mm picture-sound prints) are designed for attachment to any modern standard projector, between the mechanism and the take-up magazine.

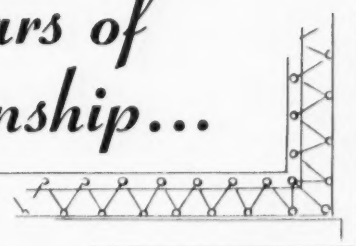
Magnetic heads are available for either separate or attached installation, a variation due to the tentative status of multiple-track sound, which is available for some third-dimensional film product, and either available or mandatory for some "wide-screen" pictures. In some cases the tracks are on strips separate from the image film; in others sound and image are on one film. The former require a separate ("dummy") magnetic reproducer; the latter need an attached ("button-on" or "penthouse") soundhead.

"Dummy" magnetic heads of some types are mounted on a pedestal, others are associated with the amplifiers and controls in a cabinet.

THE NEW RAYTONE SCREEN

will change your
mind about
the screen
you're going
to buy!

30 years of
Screenmanship...



RAYTONE SCREENS have been successfully designed for every type of projection since the "Silent Days" of 1923.

Our own scientific tests as well as those of reliable independent laboratories confirm a 3.5 to 1 brightness gain for our new screen when compared to a flat white screen. This we consider a minimum requirement for really good wide-screen performance.

The **NEW RAYTONE All-Purpose Stereo Screen** was developed for every wide-screen system available today—Anamorphic, 3-D, standard 2-D or plain wide-angle projection systems.

New type invisible seams and a practically tear-proof surface make it the **RIGHT** screen for the careful buyer.

RAYTONE SCREEN CORP. 165 CLERMONT AVE.
BROOKLYN 5, N. Y.

In either case, the reproducer must be connected to the projectors through positive synchronizing devices, such as selsyn motors (see *Third-Dimension Equipment & Supplies*).

"Button-on" magnetic head are designed for attachment between the projector mechanism and the upper magazine. They vary in sprocket and threading arrangement, but all are film-driven, and while regularly designed to pick up the four tracks of the CinemaScope system, they may be adjusted to other track schemes.

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif. See page 17.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb. See page 32.

CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See page 59.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 11.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 15.

S. O. S. CINEMA SUPPLY CORPORATION, 602 West 32nd Street, New York City.

WENZEL PROJECTOR CORPORATION, 2509-15 South State Street, Chicago 16, Ill. See this page.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 59).

SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with most of his own fabrication and possibly the rest (notably speakers) products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities (for either photographic or magnetic track reproduction), and also for large outdoor installations such as in drive-in theatres. (See *Amplifiers and Amplifying Tubes; Sound-heads, Speakers and Horns*.)

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif. See page 17.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb. See page 32.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 59.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J. (stereosound adapter). See page 65.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

James B. Lansing Corporation, 2439 Fletcher Drive, Los Angeles 39, Calif.

Magnasynce Manufacturing Co., Ltd., 5517 Satsuma Avenue, North Hollywood, Calif.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 11.

Natural Sound Corporation, 1710 North LaBrea Avenue, Hollywood 46, Calif.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

neering Products Department, Camden, N. J. See page 15.

WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 59.

SPEAKERS AND HORNS

MOTION PICTURE sound systems of indoor theatres (standard 35mm projection) require for proper reproduction of either optical or magnetic sound tracks, speaker equipment consisting in a system of low-frequency and high-frequency units with a dividing network. In such a system, the low-frequency units typically number four, housed in a horn baffle; while two or more high-frequency units are mounted above the baffle in a multicellular horn arrangement, with the entire system installed for the directionality required to "cover" the seating area. (For in-car speakers see *Drive-In Theatre Equipment and Supplies*.)

Stereophonic sound, specifically as employed in "wide-screen" presentation, with three tracks for reproduction at the screen, requires three such horn system, with each centered on a third of the screen width. These speakers must be positively matched in power and frequency response.

For auditorium effects (as supplied by a fourth track) supplementary cone speakers are ranged along the walls of the auditorium in wattages according to the output of this channel and proper spacing of the speakers for coverage.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

Oxford Electric Corporation, 2911 South Michigan Ave., Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

SPECTACLES FOR 3-D—See *Third-Dimension Equipment and Supplies*.

SPLICERS AND FILM CEMENT

DEVICES for splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the pressure type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10-

and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose*. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Griswold Machine Works, Port Jefferson, N. Y.

Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).

NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).

Neumade Products Corporation, 330 W. 42nd Street, New York City (splicers, cement).

Prestosol Manufacturing Corporation, 37-27 33rd Street, Long Island City, N. Y. (splicers).

SPOTLIGHTS—See *Lights, Spot and Flood*.

STAGE DRAPES AND CURTAINS—See *Fabrics for Walls, Curtains and Stage Drapes*.

STAGE LIGHTING EQUIPMENT

EQUIPMENT for lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and strip-lights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers*, or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.

Century Lighting Equipment, Inc., 521 West 43rd Street, New York City.

Jack A. Frost, 234 Piquette Avenue, Detroit 2, Mich. (lighting equipment service.)

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 46.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).

Superior Electric Company, Bristol, Conn.

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y. (dimmers).

STEREOPHONIC SOUND—See *Sound Systems, Complete*.

STEREOPTICONS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are available in both carbon arc and filament lamp types.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

GOLDE MANUFACTURING COMPANY, 4888 North Street, Chicago 40, Ill.

KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. See page 46.

25" MAGAZINES

with

New type Brakes, 1/2" shafts and double Ball Bearings on both Upper and Lower Magazines, Oilite Bearing take-up.

Write for Information



Pro-50 Projector Head

WENZEL

Time-Tested

Theatre Equipment

Manufacturers of: Projectors, Sound Heads, Bases, Magazines, Accessories, Parts, etc.

Send for descriptive literature

WENZEL PROJECTOR CO.

2505-19 S. State Street
Chicago 1, Illinois

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

SLIDES

NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 54.
North American Slide Company, 206 North Linden Avenue, Kirkllyn, U. D. Pa.

TAKEUPS—See *Projectors and Accessories*.

TELEPHONE ANSWERING EQUIPMENT: AUTOMATIC

TO TAKE CARE of incoming calls about the feature film attraction, including its name, stars, time schedule, etc., both before the theatre opens when no one may be around and during operating hours to relieve the staff from this duty, there is available an automatic telephone-answering machine. The machine includes complete equipment for recording a prepared message, which can be done right at the theatre as often as necessary. The completed record is placed on the machine, which answers the incoming telephone calls automatically upon registering the signal.

In addition to delivering information the machine will also record incoming messages of a business nature or otherwise which the management might want to receive when no one is present at the theatre to take them.

Telephone Answering & Recording Corp., 142 Madison Ave., New York 17, N. Y.

TELEVISION, LARGE-SCREEN

TELEVISION equipment for theatre auditoriums is obtainable in two general types—*instantaneous* (direct projection of the televised image), and *intermediate* (photographing of the televised image on film from almost immediate motion picture projection, automatically).

Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (on balcony or auditorium ceiling) can reproduce an image up to 20 feet wide. Dual projection equipment (should one projector fail, the other can be switched on immediately at the control panel in the projection room) is available in apparatus of the instantaneous type. Intermediate equipment is obtainable for either 35mm or 16mm film.

General Precision Corporation, Pleasantville, N. Y.
Paramount Pictures, Inc., 1501 Broadway, New York City.

RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.
TRAD-MOTIOPH, 4431 West Lake Street, Chicago, Ill. See page 11.

THIRD-DIMENSION EQUIPMENT & SUPPLIES

PROJECTION of third-dimensional (stereoscopic) motion pictures employing two films for the superimposition of disparate images, requires means of interlocking two projectors positively, means of polarizing the projection light (plus similarly polarizing spectacles for the audience), and a fully specular screen.

With only two projectors installed, large magazines and reels are needed to avoid a disrupting number of intermissions. For only one intermission, reels should be at least of 24-inch diameter, magazines of 25-inch diameter. (Rewinders may be adjusted to these diameters; projector locations and pedestals have to be adjusted to them in some cases.)

Projectors may be synchronized either by electrical or mechanical interlocks. There are various types of the latter, with rigid or flexible connections; in either case, the device should permit quick unlocking of the projectors if two-dimensional films are included on the program. Electrical interlocks employ special self-synchronizing transformer type motors ("selsyn") with sprocket attachment to the regular drive motors.

Projection light polarizing filters are placed in frames over the projector ports. These are destroyed by extremes of heat, hence should be cooled, and tiny fans for the purpose are available. Being fragile, the filters also should be cleaned electrostatically rather than mechanically, and "brushes" for this purpose are available. The filters and related implements are included in "kits" of 3-D supplies obtainable from most theatre supply dealers.

Light polarizing spectacles can be had in either throw-away (paper or plastic frames) or permanent types (heavier plastic). Permanent types must be processed so as to be free of germs before reuse. Sterilization can be by ozone or chemical equipment designed to facilitate the process.

A 3-D installation may also require a change in arc lamp trim. Since polarization reduces light available to the eyes about 60%, more powerful lamps may be necessary. In any case, the trim must have a burning rate allowing uninterrupted projection according to the intermission schedule. (See *Lamps*, D. C. *Projection Arc*.)

Additional current rectification equipment may also be necessary, since two lamps must be operated simultaneously. (See *Motor-Generators and Rectifiers*.)

For specular screens see *Screens*, *Projection*.

Before projectors are threaded, they must be precisely aligned for perfect superimposition of the two pictures. A continuous alignment test loop is necessary for this (such a loop is included in some 3-D supply "kits").

Maintenance of the projectors in synchronization is facilitated by monitoring equipment designed for this purpose.

AIRBORNE ACCESSORIES CORPORATION, 267 Rhode Island Avenue, East Orange, N. J. (projector interlock angle gear).

THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). See page 32.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City (mechanical interlocks). See page 59.

William A. Freedman, Inc., 271 Mulberry Street, New York City (lenses).

General Electrical Company, 570 Lexington Avenue, New York City (selsyn motors).

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (reels). See page 49.

HOLLYWOOD FILM COMPANY, 946 Seward Street, Hollywood, Calif. (reels & rewinders). See page 8.

HOSPITAL SUPPLY CO., INC., 432 Fourth Avenue, New York 16, N. Y. (spectacle sterilizers).

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. (magazines). Magic Viewers, Inc., 1740 Broadway, New York City (throw-away spectacles).

MOTIOPHOTOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 11 (interlocks).

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks).

Neumade Product Corp., 330 West 42nd Street, New York City (reels).

Pola-Lite Company, 19 Rector Street, New York, N. Y. (permanent spectacles and monitoring equipment).

Polaroid Corporation, Cambridge, Mass. (spectacles and monitoring equipment).

Strobe-Dodge Equipment Corporation, 2324 Beechmont Avenue, Cincinnati 30, Ohio (magazines).

Steriloptics, Inc., 37-40 12th St., Long Island City, N. Y. (ozone spectacle sterilizer).

RADIO CORPORATION OF AMERICA, Engineering Products Department, RCA Victor, Camden, N. J. (mechanical interlocks).

WENZEL PROJECTOR CORP., 2509-19 S. State Street, Chicago 16, Ill. (magazines). See page 52.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill. (magazines).

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simple boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowed hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing stubs.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 54.

GOLDE MANUFACTURING COMPANY, 4688 North Clark Street, Chicago 40, Ill.

TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box-office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box-office losses are not

WIDE-RANGE

FLEXIBLE

WILLIAMS
All-Purpose
SCREENS

TOUGH

SOLID-PLASTIC

WILLIAMS SCREEN CO.
1675 Summit Lake Blvd. Akron 7, Ohio



Drive-In Theatres present special problems when it comes to setting up a system for admissions and cash control. We know the weak spots in current procedure that cost you money. And we've developed an admissions control system and equipment that are 100% effective in safeguarding your ticket revenue.

This new system employs both the Automatic Register and the Automatic Tickettaker—supplemented by an Automatic CAR COUNTER—and a SPECIAL COUNTER CONTROL PANEL which takes car count where no tickets are issued or cuts out count for correct tally on cars with 6 or more passengers.

Write today for Folder A describing this SPECIAL EQUIPMENT and explaining its advantages for 3 popular types of DRIVE-IN setups.

GENERAL REGISTER CORP.

43-01 Twenty-Second Street
Long Island City 1, N. Y.
1018 S. Wabash Ave., Chicago 5, Illinois

occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 51, Ill.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See this page.

GOLDE MANUFACTURING COMPANY, 4688 North Clark Street, Chicago 40, Ill.

National Cash Register Corporation, Dayton, Ohio. Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.

WENZEL PROJECTOR CORPORATION, 2546-19 South State Street, Chicago 16, Ill. (manual type)

UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match; and poplin for refreshment attendant apparel. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.

S. Appel & Company, 840 Broadway, New York City. Brooks Uniform Company, 75 West 45th Street, New York City.

Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16, N. Y.

Maier-Lavaty Company, 315 South Peoria Street, Chicago 7.

Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.

Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).

Russell Uniform Company, 192 Lexington Avenue, New York.

UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) woven fabrics, and (2) coated fabrics.

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

Athol Manufacturing Company, Athol, Mass. (coated). Sydney Blumenthal & Company, 1 Park Avenue, New York, N. Y. (mohair).

Bolta Product Sales, Inc., Lawrence, Mass. (coated). Chicopee Manufacturing Corporation, 40 Worth Street, New York City (woven plastic).

Columbus Coated Fabrics Corporation, Columbus, Ohio (coated).

Cotan Corporation, 331-359 Oliver St., Newark, N. J. (coated).

Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20 (corduroy).

E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn. (coated).

Firestone Industrial Products Co., Velon Div., Akron, Ohio (coated).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated).

A. D. Julliard & Company, Inc., 40 West 40th Street, New York City (corduroy).

MANKO FABRICS COMPANY, 114 East 27th St., New York City (coated). See this page.

Masland Duralather Company, Amber Street at Wil-lard, Philadelphia, Pa. (coated).

The Pantasote Corporation of N. J., 444 Madison Avenue, New York City (coated).

The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (coated).

UNITED STATES PLYWOOD CORPORATION, 55 W. 44th Street, New York 18, N. Y. (coated).

United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind. (coated).

Zapon-Kerastol Division of Atlas Powder Company, Stamford, Conn. (coated).

VACUUM CLEANERS—See Cleaning Mechanisms.

VENDING EQUIPMENT—See Theatre Sales Buyers Index on page 26.

WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wallpaper-like patterns, in solid colors, and in leather-like types (see *Fabrics for Walls, Curtains & Stage Drapes*).

Armstrong Cork Company, Lancaster, Pa. (linoleum). Frederick Blank & Company, Inc., 230 Park Avenue, New York City (wall paper).

Bolta Products Sales, Inc., 151 Canal Street, Lawrence, Mass. (coated fabric).

Congoleum-Nairn, Inc., Kearny, N. J. (linoleum). Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (coated fabric).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated fabric).

Katsenback & Warren, 49 East 53rd Street, New York City (wall paper).

Masland Duralather Company, Amber Street at Wil-lard, Philadelphia, Pa. (coated fabric).

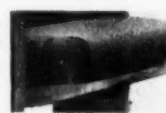
The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (coated fabric).

Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (coated fabric).

UNITED STATES PLYWOOD CORPORATION, 55 West 44th Street, New York 18, N. Y. (coated fabric).

United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (coated fabric).

Custom Made
Leatherette Covers
for Theater Seats
Only 95¢ each



Try our brand new, universal fitting ready-made seat covers, guaranteed to fit any size theater seat of approximately 19-21 inches. Made of vinyl coated drill back leatherette, in all colors. Strong rayon sides, plastic welting and elastic tie-backs to insure better fit. Minimum order 25 seats. Special prices for quantity orders. Delivery approximately one week.

Heavier qualities with leatherette, mohair, corduroy combinations slightly higher. Large stocks of leatherettes, upholstery fabrics and supplies sold by the yard. Samples and prices on request.

MANKO FABRICS CO., INC.
114 East 27th Street, New York 16, N. Y.

Send \$1.25 and we will prepay a sample cover to you in any part of the U. S.

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ADVERTISING • DATE
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SLIDES

SEND FOR
FREE
CATALOGUE

NATIONAL STUDIOS
145 W. 45 ST., N. Y. C.

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

NAME _____
THEATRE or CIRCUIT _____
STREET ADDRESS _____
CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

3—Girard Theatre Supply, 332 W. Van Buren St., Phoenix.

ARKANSAS

5—Arkansas Theatre Supply, 1008 Main St., Little Rock.
6—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1981 S. Vermont Ave.
7—Embarras Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Freddie Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

14—Bristol & Sons, 925 New Jersey Ave., N. W.
15—Ben Lust, 1091 New Jersey Ave., N. W.

FLORIDA

16—Joe Hornstein, 273 W. Flagler St., Miami.
17—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
18—United Theatre Supply, 110 Franklin St., Tampa.
19—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

20—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luskie St., N. W.*
23—Wil-Kin Theatre Supply, 501 North Ave., N. E.

ILLINOIS

Chicago:

24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—G. C. Anders Co., 317 S. Sangamon St.
26—Gardner Theatre Service, 1235 S. Wabash Ave.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

28—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

29—Gur-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

32—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

35—Hodges Theatre Supply, 1308 Cleveland Ave.
36—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
37—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

38—Alon Byrd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

39—J. F. Dumas Co., 12 East 25th St.
National Theatre Supply, 12 St. Paul Place.

MASSACHUSETTS

Boston:

40—Capital Theatre Supply, 28 Piedmont St.*
41—Joe Cifra, 44 Winchester St.
42—Independent Theatre Supply, 28 Winchester St.
43—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

46—Amusement Supply, 208 W. Montclair St.
47—Ernie Forbes Theatre Supply, 214 W. Montclair St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:

49—Rinsold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—French Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
56—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

57—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

59—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

60—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

65—Auburn Theatre Equipment, 5 Court St.

Buffalo:

66—Eastern Theatre Supply, 498 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:

69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—S.O.S. Cinema Supply, 602 W. 52nd St.
74—Star Cinema Supply, 447 W. 52nd St.

Syracuse:

75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

76—Bryant Theatre Supply, 227 S. Church St.
77—Charlotte Theatre Supply, 116 S. Poplar.
78—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
79—Southeastern Theatre Equipment, 209 S. Poplar St.*
80—Standard Theatre Supply, 219 S. Church St.
81—Theatre Equipment Co., 220 S. Poplar St.
82—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

83—Standard Theatre Supply, 215 E. Washington St.
84—Theatre Suppliers, 304 S. Davis St.

OHIO

Akron:

85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

86—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
87—Ohio Theatre Equipment, 2108 Payne Ave.
88—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

89—American Theatre Equipment, 165 N. High St.
90—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:

91—Dayton Theatre Supply, 111 Valkenand St.
92—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

93—American Theatre Supply, 430 Dorr St.
94—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

95—Century Theatre Supply Co., 29 N. Lee St.
96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

98—Modern Theatre Supply, 1935 N. W. Kearney St.*
99—Portland Motion Picture Supply, 916 N. W. 19th St.
100—B. F. Shearer, 1947 N. W. Kearney St.
101—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

102—Blumberg Bros. 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
103—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

104—Alexander Theatre Supply, 84 Van Buren St.*
105—Atlas Theatre Supply, 402 Mittenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:

106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

107—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

108—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:

109—Manhardt Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

111—Hardin Theatre Supply, 714 South Hampton Rd.
112—Harber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
114—Southwestern Theatre Equipment, 2010 Jackson St.*
115—Sterling Sales & Service, 2019 Jackson St.

Houston:

116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

117—Alamo Theatre Supply, 1303 Alamo St.

UTAH

Salt Lake City:

118—Intermountain Theatre Supply, 264 E. First South St.
119—Service Theatre Supply, 256 E. First South St.*
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:

127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 841 N. Seventh St.

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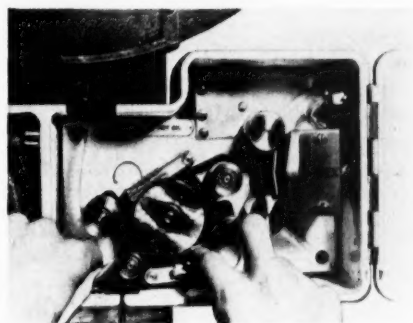
Ampex Stereophonic Sound in Five Models

STEREOPHONIC sound systems, manufactured in five different models to meet the various sizes of theatres, have been marketed by the Ampex Corporation, Redwood City, Calif. The equipment was recently demonstrated to the press at a meeting held at the Rivoli theatre in New York City, co-sponsored by Ampex and the Circuit Construction Company, New York, which is distributing the systems. Installations will be supervised by the Altec Service Corporation.

In announcing the new equipment, Alexander M. Poniatoff, Ampex president, reports that all components, from magnetic soundheads to loudspeakers, in the "Ampex Multi-Directional Sound System" are built by the company itself. The system employs a "penthouse" magnetic soundhead designed to fit all modern projectors. It features automatic loop length adjustment and automatic sprocket locking in addition to a "critically-damped film drive system."

From the soundhead the relatively weak

electrical signal goes to a bank of pre-amplifiers which build it up to the strength necessary to operate the main power amplifiers. Two banks of pre-amplifiers are used for a two-projector house; three, for a three-projector set-up. Each bank contains three amplifiers for the three "on



Proper loop length is automatically fixed on the Ampex "button-on" soundhead. All components, including magnetic pickups, are built by Ampex.

stage" sound channels employed with CinemaScope. If "special effects" speakers are installed in the auditorium, a fourth pre-amplifier and an "electronic sentinel" are included in the pre-amplifier bank.

"Plug-in" construction of the pre-amplifiers expedites their substitution, the manufacturer points out, since they are simply pulled out and pushed in in a matter of seconds. Similar in construction to the pre-amplifiers, the "electronic sentinel" turns the auditorium speakers on and off according to cues recorded on the sound track. The pre-amplifier assemblies can handle as many as six sound tracks, should that be desired later, the manufacturer explains.

CHANGE-OVER BOXES

As many remote change-over boxes as necessary can be used with the system located where the theatre owner wants them. Each box contains provisions for switching to the theatre's regular optical sound system when magnetic sound is not being used.

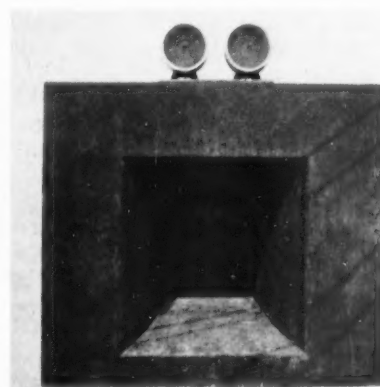
From the pre-amplifier assembly, sound goes to a master gain control which enables the operator to control the volume of

all four sound tracks simultaneously while maintaining balance between the tracks. The sound is then routed to the power amplifiers, one for each sound track. Especially designed for theatre use by Ampex, the power amplifiers are built to exceed their rated capacities, according to the manufacturer, while at the same time "eliminating electronic hiss and hum which detract from realism."

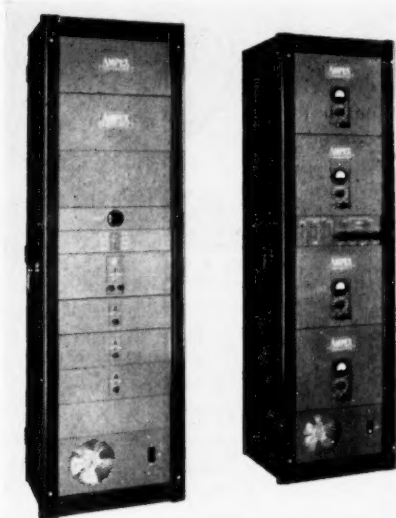
Two sizes of power amplifier—30- and 120-watt—are available. By using various combinations of these, the correct power for any size theatre can be achieved. Continuous stereophonic sound, even in case of tube burnout, is assured by switches which substitute the auditorium speaker amplifier for any of the "on stage" amplifiers.

The power amplifiers drive "Jim Lansing" theatre loudspeaker systems built by Ampex. The speakers employ a lens type high-frequency driver instead of the multicellular type and are designed to provide even distribution of high-frequency sounds throughout an auditorium, eliminating "dead" spots. Should speaker failure occur it can be corrected by throwing a switch which feeds the sound to the next adjacent speaker.

Four separate monitor speakers, enclosed in one housing and controlled by separate gain controls, enable the operator to listen in on all four tracks simultaneously or to



The Jim Lansing theatre loudspeaker system built by Ampex contains four low-frequency units and two directional-beam high-frequency units.



All electronic components in a typical Ampex stereophonic sound system are enclosed in two specially-designed racks. Side openings permit easy access for checks and tube replacements.

monitor each track individually as he chooses. All power supplies are dual so that substitutions are readily made by switching.

New Robin Projection Arc Power Sources

NEW MODELS of projection arc power sources have been brought out in both the motor-generator and the rectifier lines of J. E. Robin, Inc., East Orange, N. J.

The new "Robin-Arc" selenium rectifiers for 3-phase, 185-250V, 50/60-cycle power lines feature a special transformer with a "built-in ballast." It is of the high-reactance type, the company explains, to "give a similar effect in operation as is provided when motor-generator and ballast rheostats are used."

All taps of the rectifiers are integral with the transformer, and terminals are nickel-plated. Panels are of triple "Bakelite" and leads are glass-insulated. The large cooling fan is a General Electric "Lifetime-oiled" model.

Four sizes comprise the "Robin-Arc" rectifier line: Model K-100 is rated at 100 amperes, 60 volts. Model K-100-X40 is a dual unit rated at 70 amperes, 36 to

40 volts, or 100 amperes, 50 to 60 volts. Model K-150 rates 135 amperes, 58 to 72 volts. The K-250 model is rated at 185 amperes, 60 to 70 volts.

In the line of Robin-Esco "Super-Power" projection arc motor-generators, two new models have been introduced. Model W-135 is rated 135 amperes at 80 volts. Model W-145 rates 145 amperes at 60 volts. Both models are said to be designed to operate continuously at full load. A new 108-bar special commutator has been adopted to provide improved commutation.

Portable In-Car Heater For Drive-In Theatres

A PORTABLE, electric, fan-forced heater for in-car use at drive-in theatres has been marketed by Arvin Industries, Inc., Columbus, Ind., which has manufactured portable electric room heaters for 20 years.

Designated "Model T-90," the unit weighs 5 pounds. It is 7½ inches high and wide and 5 inches deep, with 1½-inch extended guard rails. It has a capacity of 500 watts and operates on 200 volts, 60-cycle a.c. only. Other features include a handy on-off switch, an 11-foot rubber cord, "Oil-Lite" bearings and an induction motor

designed not to trouble sound reception.

The all-steel shell is finished in sun-tan, baked-on enamel designed to resist scratches and hard usage. Three bakelite feet keep the heater stable on irregular surfaces, and the unit is case-grounded to a neutral line for safety with no shock hazard.

The new heater uses a 3-contact polarized plug that goes into an outlet on the same post as the car speaker and the 11-foot cord permits placing it conveniently anywhere in the car.

In announcing the new heater, Gordon T. Ritter, electric housewares' sales direc-



The Arvin fan-forced, in-car heater (above) for drive-in theatres weighs five pounds. It has an all-steel shell finished in sun-tan, baked-on enamel and three bakelite feet to keep it stable on irregular surfaces. It also has an 11-foot rubber cord permitting it to be placed conveniently wherever desired in the car (see below).



tor for Arvin, reports it was pre-tested in two large drive-in theatres in the Midwest. These included the Twin drive-in at Cincinnati, an operation of Shor Theatres, Cincinnati, and the Twi-Lite drive-in, Louisville, owned by Louis A. Arru. Using the heaters both theatres have been able to operate 12 months in the year, Mr. Ritter reports. He also said that a practical wiring diagram will be provided all operators requesting it. The heater will be sold only through authorized distributors of Arvin electric housewares.



Solving a Curtain Problem In Wide-Screen Installation

PREPARATIONS for the showing of CinemaScope at the Georgia theatre in Columbus, Ga., presented special problems of curtain installation and control which were worked out jointly by the Wil-Kin Theatre Supply of Atlanta and Vallen, Inc., Akron, Ohio, manufacturers of curtain track control equipment and special operating devices.

The theatre management wished to install a screen that could be used for a 37-foot-wide standard picture and a 48-foot-wide CinemaScope picture. To achieve this it was necessary to bring the screen out beyond the proscenium. As a result there was no place to pack a curtain at either side and still clear for the CinemaScope picture on the same screen. In addition there was no room to store the curtains backstage, and they had to be brought out front into the auditorium.

To solve the problem a Vallen No. 152A "Round-the-Corner" track was used to follow the curved screen and also to store the curtains out front. A Vallen "Aero Super Speed" No. 11 control was installed on the auditorium floor to operate the curtain.

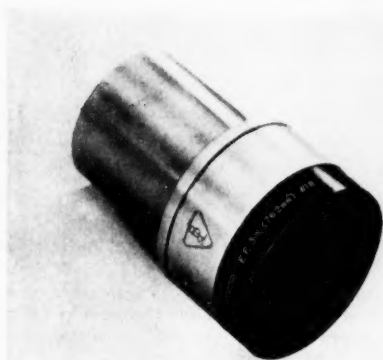
A special electric control mechanism designed by Vallen was also installed to permit the operator to start, stop and reverse the curtain from any point of travel. It allows for an automatic stop at the width desired for the standard picture (37 feet). When the greater width is necessary, a momentary switch is pressed which throws the Vallen "Aero Super Speed" No. 11 control into correct operation for the 48-foot picture.

The manufacturer points out that this intricate control mechanism is similar to the method it worked out for the showing of Cinerama in many theatres throughout the country.

New Series of f/1.8 "Super-Cinephor" Lenses

FULL PRODUCTION of f/1.8 "Super-Cinephor" projection lenses has been started by the Bausch & Lomb Optical Company, Rochester, N. Y. The lenses were designed by the company's engineers to solve the problem of resolution at the outer margins of the screen and to distribute the light evenly.

The new lenses employ five different kinds of glass, two of which are varieties of extra dense barium crown glass, which were recently perfected on a production basis in the B&L glass plant. These new



glasses are said by the company to combine the optical advantages of both flint and older types of crown glass without the disadvantages of either. The unusually white glass of the lenses, combined with a new design formula, eliminates color absorption and transmits the full color and brightness of the image, according to the company.

The lenses are available in a wide range of focal lengths, which will be expanded in the coming months. The one pictured here has a three-inch focal length. Distribution of the lenses will be through the company's established channels, according to L. B. McKinley, vice-president in charge of scientific instrument sales.

"All-Purpose" Screen Made of Solid Plastic

A NEW "all-purpose" screen, constructed of solid plastic with a silver finish, has been placed into production by the Williams Screen Company, Akron, Ohio.

Designed for use with the new wide-angle and 3-D projection processes, the screen is "extremely tough yet permanently flexible," according to the company's announcement. Perforations are clean cut; it adds, with no projecting fibres to impede sound or collect dirt and in addition they

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All the facilities of the Williams plant are being devoted to production of the new screen, according to Harry C. Williams, president. A brochure describing it can be secured by writing the company at 1675 Summit Lake Boulevard, Akron 7.

New Glowmeter Division To Handle Screen Sales

CREATION of a New Products Division of the Glowmeter Corporation, North Tonawanda, N. Y., to handle



Lloyd D. Washburn

sales of its "Magniglow" screens and to serve the special needs of customers using them has been announced by William B. Russell, vice-president in charge of sales for Glowmeter. The "Magniglow" screens include the "Astrolite" for "all-purpose" projection in theatres, the "Telefire" model for theatre television, and the "Skyfire" for outdoor theatres.

Named to head the new division is Lloyd D. Washburn, who will coordinate all activities of Glowmeter with companies seeking reflective surfaces for new and special applications. The division will sell to new fields and "tailor the screen surface to fit new uses," according to Mr. Russell. He

adds that when demand warrants the limited production now carried out by the new division separately will be transferred to the full production facilities of Glowmeter.

Mr. Washburn was a production engineer for Bell Aircraft for 11 years. He joined Glowmeter two years ago.

"PERMALUM" INSTALLATIONS

Installations of "Permalum" screens, which are designed for both 2-D and 3-D projection at drive-ins, are reported in three theatres recently by Poblocki & Sons, Milwaukee, the manufacturer. Constructed entirely of metal, "Permalum" is prefabricated for installation according to ramp measurements and throw of each drive-in. The theatres include the Westlake drive-in, Indianapolis, which is extending a 68-foot wide screen to 136 feet; the Evansville drive-in, Evansville, Ind., going from a width of 44 feet to 82; and the New drive-in, Eldorado, Ark.

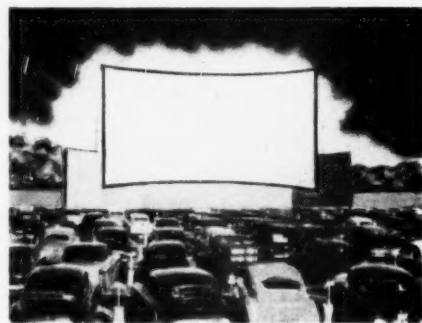
"EXCELITE 135" IN THEATRES

Recent installations of the new "Excelite 135" lamp in theatres preparing to show the CinemaScope production, "The Robe," have been announced by National Theatre Supply to include the following: Roxy, New York; Grauman Chinese, Hollywood; Fox, Detroit; Fox, San Francisco; 5th Avenue, Seattle; Orpheum, Portland; Criterion, Oklahoma City; Denver, Denver; Paramount, Syracuse.

Screen of Fiber Glass For Drive-in Theatres

AN "ALL-PURPOSE" screen for drive-in theatres, constructed of fiber glass and designed for both 2-D and 3-D projection, has been introduced by the Natco Wonder Screen Company, Dallas.

Called the "Natco Wonder Screen," it is made of fiber glass $\frac{1}{8}$ th of an inch thick, produced in sheets 8x10 feet in size, which are applied to a metal frame. While the material has the "same tensile strength as steel of the same thickness," it is flexible



A composite photograph and pencil sketch visualizing the installation of a Natco wide-screen being made at the Buckner Boulevard drive-in at Dallas. The screen is 40x80 feet and is mounted on a 2x2 1/4 inches—angle iron frame.

enough to permit curving, according to the company's announcement. When the material is joined together properly, the places where the sheets come together are invisible to the naked eye, the announcement states.

The screen can be used for both 2-D and 3-D when coated with paint made especially for it by the General Paint Company of Tulsa, Okla., the company points out.

LETTERS MOUNTED ON NEW BAR ASSEMBLY



One of the first drive-in theatres to make use of the new horizontal bar assembly developed by Wagner Sign Service, Inc., Chicago, for mounting changeable copy letters, is the Lafayette Road Outdoor Theatre, Indianapolis, Ind. The display shown above was fabricated and erected by Federal Enterprises, Inc., of that city. The changeable copy area employs 440 feet of Wagner bar assembly. Wagner plastic letters in 17-inch green and 10-inch and 4-inch red are used to form the copy. The installation shown is but one of three erected for that theatre. The three combined used 856 feet of mounting bar. A free brochure on this new type of changeable copy equipment for theatres can be secured by writing the Wagner Company at 218 South Hoyne Avenue, Chicago 12.

New Projection Lenses Added to Robin Line

COATED projection lenses have been added to the line of theatre equipment manufactured by J. E. Robin, Inc., East Orange, N. J., and it is announced that lenses of $f/1.9$ are now being produced in focal lengths from 2 to 4 inches in $\frac{1}{4}$ -inch steps.

Mountings are dust-proof and fit all standard projectors, it is stated. Literature on the line, which is marketed under the trade-name of "Extralite," is available from the manufacturer (267 Rhode Island Avenue).

Seamless Plastic Screen

A SCREEN of vinyl plastic, with invisible seams, has been marketed by J. E. Robin, Inc., East Orange, N. J.

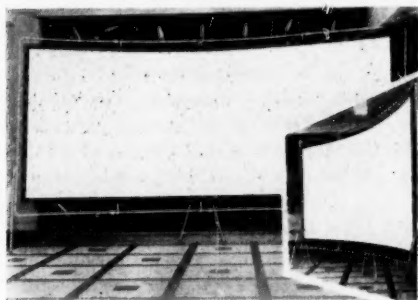
A novel no-sag suspension system elimi-

nates buckling and sagging, the announcement states, and a plastic welding process, developed by Max Schumann, German screen specialist, is said to make seams invisible even under bright light.

Portable Wide-Screens For 16mm Projection

PORTABLE and curved wide-screens for the projection of 16mm films have been added to its line by the Radiant Manufacturing Corporation, Chicago.

Trade-named the "Radiant Curves Screens," they have an aluminum surface, while the framework, which is of alumi-



num construction, curves the fabric for better light distribution. The screens are produced in sizes from 5 to 20 feet wide and with screen area in an aspect ratio of 2.5-to-1.

When the screen is not in use, the fabric may be rolled and the light-weight frame folded for quick storage into a metal carrying case.

In-Car Speakers with Name Cast into Housing

DRIVE-IN operators have long been troubled with the problem of theft of in-car speakers, some of them having employed chains to bind the speakers to their posts. The Dawo Corporation, Toledo, Ohio, has now tackled this dilemma by making speakers in their line available with the name of the drive-in cast into the case.

The name lettering appears clearly at the top of the metal housing so that it is obvious at a glance that the equipment, when not in the hands of someone connected with the theatre, has been stolen. Quite likely few persons would want to leave themselves open to such suspicions so the fact that the name of the drive-in appears on the speaker would act as a deterrent in practically all cases.

Being cast into the housing instead of being merely a plate screwed in it makes the name identification permanent. In addition, the lettering is so cast into the metal

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that to mutilate it beyond recognition would entail considerable labor and damage to the housing.

STRONG "135" LAMP INSTALLED

Installations of the new Strong 135-ampere projection arc lamp in theatres preparing to show the new CinemaScope production, "The Robe," are reported by the Strong Electric Corporation, Toledo, to include the Harris, Pittsburgh; Orpheum, Kansas City; Palace, Dallas; Saenger, New Orleans; Majestic, San Antonio; Metropolitan, Houston; and New, Baltimore.

NEW LITERATURE

Wide-Screen Frames: A new folder describing its "Curvascope" screen frame for use in wide-screen projection has been issued by the Hollywood Curvascope Frame Company, Minneapolis. The folder points out that the frame can be built to any radius and degree of tilt, both of which can be easily changed later by the exhibitor should he so desire. The frames are constructed of A-1 laminated and dimensional lumber, and connecting parts are joined with steel plates and bolts. Light in weight, it is assembled in three sections for easy erection. Copies of the folder can be secured by writing the company at 2311-12 Foshay Tower, Minneapolis.

EXTRA-LIGHTWEIGHT CLEANER



A portable vacuum cleaner with a flexible "accordion" hose that stretches from 6 to 16 feet has been marketed by the Pullman Vacuum Cleaner Corporation, Boston. Called the "Pullman Model 90 Theatre Vacuum," the unit weighs only 30 pounds and converts to both a power blower and wet pick-up. The manufacturer points out that the cleaner can easily be carried in one hand and that the flexibility of the hose "permits parking the cleaner in the aisle while an attendant goes down a whole row of seats without cumbersome dragging and maneuvering and hose kinking."

Relating Picture Size To Seating Pattern

(Continued from page 32)

tion picture exhibition in the United States, according to the recent survey by the SMPTE. This typical scheme has a picture 19 feet wide. The drawing indicates elimination of seating that is too close even for such a picture width. For the remainder, the center of seating mass is indicated ("X" in one-floor plan, "Y" in balcony plan).

At these centers, the viewing angles subtended by a picture 19 feet wide are 16 degrees for "X" and 14½ degrees for "Y." Actually, in order for that picture to occupy a really large part of the audience field of vision of most of the audience, viewing angle in either case should be about 25 degrees.

We have previously referred to the relationship of picture size to camera lens focal length as well as to projector lens focal length, which bears upon the location of the best viewing position. (For those who are interested, the formula is: *Projection distance multiplied by the ratio of camera lens focal length to projector lens focal length.*) Now in Figure A-1 we may note that point "C" is closest to the seating mass center ("X" and "Y"). Point "C" is where a picture 19 feet wide subtends the angle of a lens having a focal length of 3 inches. A 3-inch lens is used for close-ups. The seating patterns and projection systems that developed from the early days of the art (that grew up, as it were, like Topsy) called for predominant use of the close-up for most effective narration on a relatively small screen.

In Figure A-1 are also points "A" and "B". These represent camera lenses of shorter focal length for middle and long shots. Note how far these two points are from the center of the seating mass. Moreover, the point at which the 19-foot picture subtends the advantageous angle of 25 degrees is far forward of the center of the seating mass. It should be moved back as close to the center as possible.

A viewing angle in the vicinity of 25 degrees is advantageous because of the size of the 35mm film frame, which cannot be "blown up" to just any dimensions without damage to the screen image. This angle also finds recommendation in cinematographic practice. The closer the center of the seating mass is to the point at which the picture width subtends an angle of 25 to 30 degrees, the greater the number of viewing positions with desirable angles.

Under some circumstances these optimum angles could well be increased, as in the case of larger film width, along with greater available projection light. They



Results of the survey of theatres recently conducted by the Society of Motion Picture & Television Engineers were reported at the society's fall convention in New York last month. As chairman of the Theatre Engineering Committee, Ben Schlanger, theatre architect and consultant, made the report. Above, he is shown explaining the report at a meeting with the trade press.

could also be increased for theatres of considerably smaller maximum viewing distance than that of the typical patterns in Figure A-1, provided a picture of 35 feet or so could be properly accommodated.

But in a broad middle range of theatres, a position in the 25-30-degree area (Figure A-3) can be located, by adjustment of picture width, effectively close to the center of the seating mass. This is particularly true of one-floor seating, where the center normally is closer to the screen than it is in a balcony auditorium. And any increase in viewing angle subtended by the picture enhances "presence" by being favorable to the use of shorter focal length lenses. For the 19-foot picture in Figure A-1, the positions representing 1-inch and 1½-inch (wide-angle) camera lenses are too far forward in the pattern.

THE CHICAGO THEATRE

(Continued from page 21)

intimacy has been achieved by suspending the ceiling. In addition, new foam-rubber furniture, covered with specially designed fabrics, and modern wall fixtures and carpeting were installed in the foyer, throughout the grande promenade, which extends around three sides of the house and on all levels.

Downstairs the lower promenade has been recreated as an intimate "New Orleans" garden, through the use of red brick, wrought iron trim, and rubber-foam furniture, consisting chiefly of built-in settees. Flexachrome tile, one of the newer plastic floor tiles, now covers this promenade instead of carpeting as well as the floors of all sitting rooms and of the redecorated lounges and powder rooms.

Oil paintings adorning the walls of the theatre have been restored wherever necessary, and the frames have been reglazed and pickled.



Vinyl Fabric for Economy In Theatre Modernization

By **WARREN E. PCITRAS**

United States Plywood Corporation

ECONOMY in first costs is important in modernizing theatres—and where is it not? But a big factor of ultimate economy is also the cost of maintenance. In refurbishing theatres which have become outmoded in style, materials should introduce a modern look, yet to serve the need of economy they should be able to achieve that effect at a reasonable price for the material itself and with facility of installation. And if the materials can stand abuse and are easily maintained, they are that much better for the purpose.

Such a material is Kalistron. It has been extensively used on the walls and comparable areas of many buildings serving the public, including theatres. A product of the most recent developments of the chemical world, Kalistron was produced after years of research in the laboratories of the Bakelite Company and the United States Plywood Corporation.

Kalistron is a vinyl plastic sheeting. Color is fused to the under side of this transparent sheet, thus protecting it against the most damaging surface wear. This material comes in 32 standard colors and is available in rolls 54 inches wide and in sufficient length to cover an area of 480 square feet.

Use of Kalistron makes it easy to maintain that new look about the walls. Rubbing, scuffing, smears from greasy hand prints are of no lasting detriment to the clean freshness of Kalistron. It prevents that "beat-up" appearance to which painted walls are all too frequently subject.

The dollars and cents angle is not the only phase of the problem relieved by Kalistron. No longer need the physical aspects of the renovation of walls crop up at regular intervals to harass the management. Scaffolding sprawled over interiors, tarpaulins draped in confusing array, as well as other painting or cleaning paraphernalia littered about, need not be injected into the theatre any more to disrupt operating routine.

INSTALLATIONS SHOW DURABILITY

Theatre men can profit through the experience of management in many other fields. Kalistron is being applied in increasing volume to the walls of hotels, hospitals, clubs and corridors of office buildings. It was used for decorating one of the largest employee cafeterias in New York City. The walls, the fronts of serving counters and even carts for removing soiled dishes were all covered with this material and in colors highly susceptible to wear—yellows, reds, etc., and although the application is now

several years old, it has the appearance of a brand new job.

Kalistron is applied to walls with a paste supplied for the purpose by the manufacturer. Walls should, of course, be dry and firm and also smooth to assure proper appearance and lasting quality. Generally speaking, wall conditions suited to a good job of wallpapering are in a condition adapted to Kalistron.

Applied properly, Kalistron needs no special measures of maintenance. It can be wiped with a damp rag, or washed with pure soap and water. A cleaning compound especially made up to facilitate removal of soil from Kalistron is also available.

Kalistron has already been applied to the walls of a number of theatres about the country with entire satisfaction. It was successfully applied to four theatres of the RKO circuit over a period of nearly a year. A total of 700 square feet were ordered for the RKO Dyker theatre in Brooklyn in April of this year, and less than a month later a like amount of Kalistron was ordered for the State theatre in New Brunswick, N. J. Then in July, 600 square feet of Kalistron were ordered for the Rivoli theatre in the same city. And last September, 1,000 square feet of this material were ordered for another RKO theatre, the Orpheum in New Orleans.



Two applications of Kalistron are illustrated herewith, the view above showing it in dove, yellow and red on the walls of the lobby of the Savannah theatre in Georgia. At right Kalistron is shown as applied to the walls of the corridors in the Crowell-Collier office building, New York.



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Amper- age	Posi- tive	Grade	Nega- tive	Grade
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75-85	9x14	544 c	8x9	545 c
75-90	9x20	552-09	5/16x9	557 c
85-105	10x20	552-09	11/32x9	557 c
100-120	10x20	552-09	3/8 x9	557 c
120-135	13.6x22	553-01	7/16x9	557 c
135-160	13.6x22	553	1/2 x9	555 c
160-180	13.6x22	583-08	1/2 x9	555 cn

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FOR ANY SIZE
THEATRE OR
DRIVE-IN

CARBONS, Inc.
Boonton, N. J.

Advantages of Magnetic Sound

(Continued from page 14)

is run through a magnetic recorder, which consists of a carefully built constant-speed film-driven mechanism, and of a magnetic recording head. The recording head may contain one or several electro-magnets in the form of a ring or rectangular laminated core section with very close non-magnetic gaps. The iron oxide stripe, or surface, is pulled continuously across these gaps while the electrical energy from the recording amplifiers is delivered to the coils of the electromagnets.

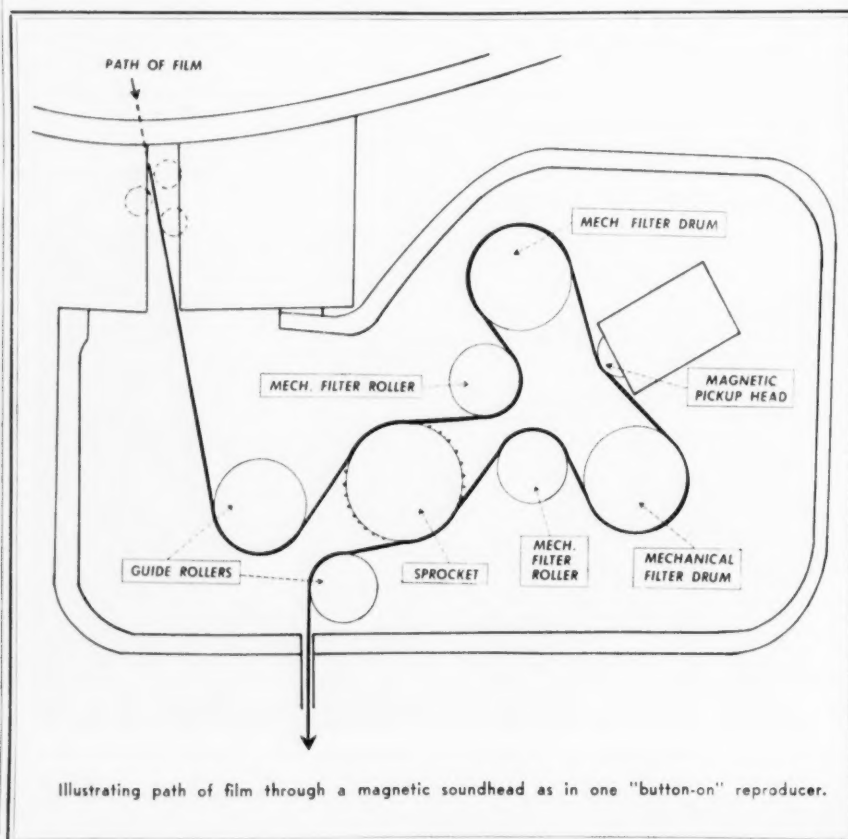
The audio frequency current flowing through the coil of the recording head produces variable magnetic flux in the iron core and this flux passes through the layer of iron oxide on the film in contact with the gap of the recording head. *Figure 3* shows the path of the magnetic flux in the oxide and the laminated core of the recording head. As the film moves past the gap, each section of oxide is magnetized for a *different intensity* and a *different length*. This establishes the signal level and the frequency corresponding to the energy and frequency of the power delivered by the recording amplifier.

Figure 4 indicates the film after it has left the recording head. Now each section of magnetic track has been given its own

individual magnetic energy. The flux for each section flows partly in the iron oxide layer, and partly in the air outside the layer. The size and strength of each portion of magnetic field depends upon the signal that went through the coil in the recording head.

It has been possible to see the formation of the magnetic flux in the stripes by painting the stripes with a mixture of special iron particles suspended in light oil, like "Nujol." Under a magnifying glass it thus is possible to see the particles formed into parallel bars running at right angles to the length of the stripe and the film. The *width* of the bars depends upon the *frequency* and looks somewhat like variable density optical sound track records.

In the theatre, when we run the magnetic film past the heads in a magnetic reproducer, a reversing process takes place. As each band of magnetic flux passes over the gap of the reproducer head, the magnetic flux which normally is *outside* the oxide surface film, will instantly take the path of least resistance and enter the metal core of the reproducer. Since the amount of magnetic flux varies along the length of the oxide stripe, electrical signals are generated in the wire coil of the repro-



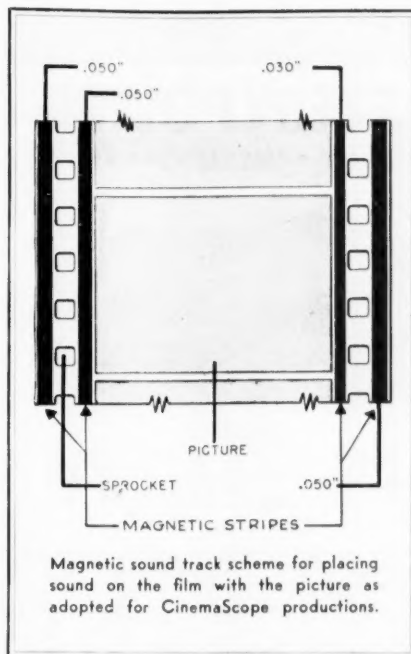
ducer. These electrical impulses are amplified and delivered to the stage loudspeakers. Figure 5 shows the distribution of the magnetic flux in the iron oxide layer and in the laminated iron core of the magnetic pickup head.

This simplified version of the magnetic tape theory of sound recording and reproduction may serve to dispel the mystery which is often attached to a new process or a new operation. Unfortunately, actual magnetic recording and reproduction is somewhat more complicated.

Since we are dealing with such small amounts of energy stored in the thin layer of iron oxide, the signal level generated in the theatre magnetic reproducer is extremely low and therefore is subject to many disturbances. Extreme precautions must be taken by the designers, the installation engineers, and the projectionists not to introduce foreign and spurious signals which would distort sound quality.

THREE RECORDING MEDIA

The motion picture industry has used three different types of recording and reproducing media: Disk recording, photographic film recording, and now magnetic recording. Disk recording for general theatre use was discontinued in the early 30's when optical recording was perfected.



Obviously, the need for synchronization, long playing time and better quality were sufficient reasons for eliminating disks from theatre use. Recent developments in better platter material, microgroove recording and better pickups have helped disk recording considerably. Studios have been using

these improvements for their playback needs, but no effort has been made to reintroduce this form into the theatre.

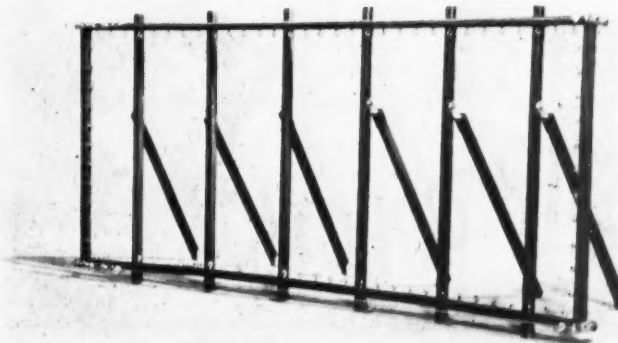
Photographic recording steadily improved in quality since 1930, until it became considered as the highest example of recording art. Certain obstacles, however, have been accepted as placing a limit in the development of this form of recording. Noise-to-signal levels, even with the best of film, could never be raised commercially over 40 to 45 decibels, which means that full range swing was limited. Furthermore, mechanical and optical distortion prevented extension of the frequency range beyond 8000 cycles, which meant that extremely high fidelity could not be achieved. Also, the necessity for chemical development of film emulsions placed a long time lag between recording and inspection, making rechecks and changes difficult and costly. All these limitations paved the way for the new magnetic recording medium which has developed so tremendously since 1950.

Magnetic recording on motion picture film has many factors in its favor. At the recording end it needs no processing whatsoever, and it permits immediate playback for monitoring and checking. Magnetic recording can be edited easily, erased or changed quickly and very inexpensively. Recording equipment of good quality may

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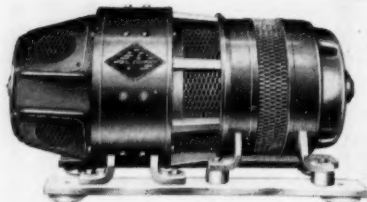


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The Chart below shows just 3 Imperial Stedypower M-G sets and how each set can be adapted to 3 different projection applications.

STEDYPOWER M-G SET MODEL	LINE VOLTAGE	CONVENTIONAL OR WIDE SCREEN INTERMITTENT	CONTINUOUS DUTY	
		AMPERES	1-LAMP AMPERES	2-LAMPS AMPERES
4B	60	80-160	120	60
6B	80	110-220	165	82
7A	90	125-250	190	95



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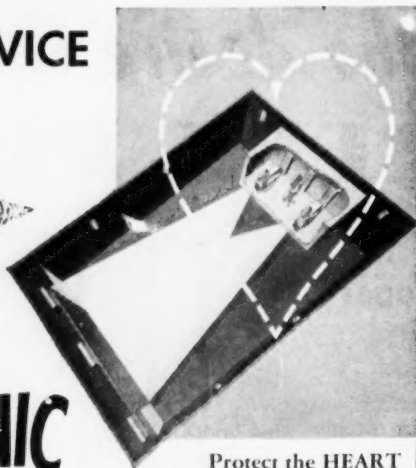
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of your theatre and you
protect your box office.

...The same prompt, efficient,
courteous service that exhibitors
have been depending on for 25 years.



RCA Service Company, Inc.

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Camden, N. J.

be quite portable, giving much greater freedom to producers in location and picture material.

Magnetic recording and reproduction, when carefully engineered, can increase the permissible frequency range to 12,000 cycles without distortion, and increase the noise-to-signal level up to 60 decibels. These attributes can be used to increase the fidelity and dynamic range of theatre sound and improve its quality, realism and effectiveness.

ADVANTAGES PROVED

In addition to the above advantages, magnetic recording has given the stereophonic art an invaluable tool. Stereophonic, or auditory perspective, have been the subjects of much research and a great deal of hopeful work by the Bell Laboratories, RCA, and many of the recording studios. The demonstrations at New York's Carnegie Hall, during exhibition of "Fantasia," and most recently with Cinerama, have definitely proved that greatly improved sound quality can be obtained by the use of stereophonic methods.

Direction, spatial depth, increased volume range, sense of motion—all these characteristics can be presented more realistically and more dramatically on larger screens with stereophonic sound. Stereophonic reproduction however, needs multiple sound tracks and its adoption has been retarded because of the theatre installations required. New magnetic recording techniques, such as that adopted by 20th Century-Fox for CinemaScope productions, show that it is possible to record and reproduce from the picture film at least four channels of controlled stereophonic sound by means simple enough to make stereophonic sound practicable in the majority of theatres.

CONFERENCE ON SCREENS



Adolph Wertheimer (left), vice-president of the Radiant Screen Company of Chicago, and Spyros Skouras, president of 20th Century-Fox, as they conferred recently on screen standards for CinemaScope presentations. Radiant fabricates "Astrolite" screens for CinemaScope and other wide-screen systems. 20th Century-Fox has officially approved "Astrolite" for CinemaScope installations.

MOTION PICTURE HERALD, NOVEMBER 7, 1953



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- Pictures are equal with best indoor theatre quality.
- Special face design to give best viewing from end as well as center ramps.
- Adaptable to curved towers as well as flat towers.
- No seams or screws in the face of the screen.
- Start shows 15 minutes to 1/2 hour earlier.
- Reflective values enable you to increase your screen to widest aspect ratio and yet use your present projection equipment.
- Can be purchased on time payment plan.

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THE DRIVE-IN

(Continued from page 22)

This outdoor theatre reflects the deluxe policy of the Sidney Lust organization in and around the nation's capital. It is a big investment and looks every dollar's worth.

Going down the scenic Shenandoah Valley of Virginia, I stopped at Harrisonburg, where it was my pleasure to spend several hours with Raymond Bean and Harry King. They are doing a wonderful job with a neat, well equipped and efficiently operated drive-in. These two men have not spared money, thought and energy to give their patrons the very best in what would be generally classified a small community.

Farther down the Valley I stopped at the Staunton Drive-In. It was during the day and no one was about, except the driver of a Coca-Cola truck. Remarking upon the beautiful setting for an outdoor theatre, this friendly chap proceeded to inform me how well pleased the people of the community were with the Staunton Drive-In, and that he and his family attend it often. Jeff Hoggheimer of Norfolk is the owner. He may well be proud of his cozy 300-car job. All drives are macadam.

Proceeding on to Waynesboro, Va., I arrived at the Skyline Drive-In and met Russell W. Leslie, Sr., the manager. Mr. Leslie is a real hep guy, quick to grasp an opportunity to promote good will through community action.

THE ROANOKE-SALEM AREA

My journey next brought me into the Roanoke-Salem area of Virginia. Here, in my opinion, is a discouraging situation. With a population approximating 125,000 people, there are eight drive-in theatres! And nine indoor theatres! How in the world a person would venture an investment under such conditions is beyond me. It must be murder!

Every drive-in in the Roanoke-Salem territory charges \$1.20 a car load every night in the week, including Saturday and Sunday. Not one of them distributes a herald form of program. My curiosity was aroused, so I made the rounds during the evening and found that scarcely a theatre was doing even fair business. The weather was perfect, several operations were showing top product.

Continuing my "safari" from Roanoke, I stopped at the Virginia towns of Christiansburg, Radford, Marion, Chilhowie. Each has a small drive-in averaging 300 cars. It appeared to me that several could do with a drum of weed killer apiece.

Coming to Bristol, we found ourselves

betwixt Virginia and Tennessee. Main Street is on the state line. Here I visited the Moonlite Drive-In, owned and operated by T. D. Fields. Located on the main highway, it is probably one of the finest outdoor theatres in this part of the country. The entrance gives the impression of taking you into a beautifully lighted municipal park. A grand sign structure spells out the attraction a quarter of a mile before you get to it. The drives appear to be of the same macadam specification as the state highway. Mr. Fields is one of those personalities whose quietness conceals vigorous activity. His operation is evidence enough of pride in high standards.

My press deadline arrives with still a large number of states to cover on this trip. As my dad used to say, "You've got to get out and meet the people to learn things." I'm really out this time, and I want to meet as many fellow exhibitors as I can.

OPTIMISTIC ATTITUDES

Chatting with those I've been able to meet so far, I sensed a determination to "ride out the storm," with hope for tax relief, availability of popular product at a price allowing a "reasonable" return on the investment—and lower equipment costs. In the larger situations—towns of fifteen or twenty thousand and up—conditions seem to have improved; in the smaller places, however, exhibitors are being squeezed between a limit on admission price on the one side, and high rentals and high taxes on the other. We have indicated above how we feel about low standards of operation. At the same time, it must be admitted that the public cannot enjoy good standards of motion picture exhibition when the exhibitor can barely scrimp along.

But even those who are hardest hit are pulling in the belt and filling their chests with hope for shrinkage of the nut. Taking some courage, too, from the "new techniques"—though wondering just how they will help them and how they can afford the equipment they require. They want their patrons to have the best, to enjoy the same high-quality presentation the public can get in a major city. They're afraid they aren't going to keep them if they don't. How to do it, that's the question.

Incidentally, more than one small town operator commented along the lines of an exhibitor who said, "I'd like to have representatives of the big distributors come into my territory once in awhile for a personal visit, at least to show me that I am still a customer and not a cuspidor."

Well, gotta be on my way—Tennessee, Arkansas, Oklahoma, Texas, Kansas, Missouri, Iowa, Illinois, Indiana, Ohio and Pennsylvania coming up. I'll tell you in the next issue what I see and hear.

method in Management



staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Exploitation, Promotions, Displays

Ninth Article in Series, MOTION PICTURE THEATRE MANAGEMENT by CURTIS MEES



DID YOU ever hear the story of the little old hen that lost her chicks and then adopted an abandoned kitten to raise as a consolation? Some oldtimers stopped by and commented, "Ain't nature wonderful, the way it

has that ol' hen taking such good care of the little kitten!" But shortly thereafter young Johnny Jones, aged 5, wandered by and viewed the sight of the hen clucking and mothering the kitten, which caused him to exclaim, "I've done ett my last egg!"

Which should prove something or other—mostly that it depends upon one's point of view how one will react to any given situation. Among other things the subject of Exploitation has been viewed and commented upon by many different people from most every conceivable angle. What may be acceptable Exploitation in a big city, may not click at all in a small town, and vice versa. So each manager must judge his Exploitation and Promotion ideas from the viewpoint of his own community and its probable reaction to his efforts in those directions.

Since we have previously pointed out the fact that the Press Sheets supplied by the Producers on their pictures are merely "tools" which serve to indicate trends and potential means of developing interest in the attraction, it follows that the individual

manager must maintain his own facilities to implement and expand upon the general ideas suggested.

One of the most productive plans, considering the wide range of the entire field of Exploitation and Promotion, is to build a file covering everything that comes to hand. This will eventually take up at least one full drawer of a filing cabinet. It should be broken down according to listings desired by the manager for ease in locating different ideas. Into these file folders will go all the clippings, tear sheets, photos and notations which seem to be of value as they appear in the trade press and local newspapers and as received from fellow managers.

For those who prefer filing in book form, the *Managers Round Table* of MOTION PICTURE HERALD is already perforated for a three-ring binder. This method of filing does not allow arranging material under different classifications, of course. Filing under alphabetical headings in file folders requires some time and effort, but it saves time in looking up ideas afterward.

EXPLOITATION ANGLES

Moneywise, we must decide whether the net costs of "gags" is worth the return to be hoped for at the box-office. The beauty of most exploitation and promotion ideas, however, is that they are generally based upon low-cost production. Many, in fact, are "for free," which was where the

phrase, "to promote," came into show-business!

One may be told, "Go out and promote it." That can still be done in many instances, but it is not so simple as in the past. The theatre had such a rich endowment of glamour that a pass in return for a favor had a value far in excess of its actual worth. Nowadays we are faced with a somewhat more realistic attitude regarding "promotions."

If cash must be paid in any substantial amount, we must measure carefully in advance the potential results from our exploitation plans. We must analyze each idea with the thought of determining its adaptability to our own community. Some ideas we must immediately pass up as not being practical in our situation.

Our schemes must also be free from any possible offense. They should not, for example, result in complaints to city authorities on the grounds that we have littered the neighborhood with papers, or that we have offended our business neighbors with raucous sound effects. The use of morally questionable art material must also be given consideration. These are a few of the points to be borne in mind in building an exploitation campaign.

The "shotgun" approach is frequently productive of good ideas in planning your program of exploitation. How does it work? Get out pencil and paper and put down every single thought coming to mind after a study of the advance exploitation

material. Outline all "gags" that might be applicable to the particular picture, without any reference to their usability. Then, after all conceivable avenues of approach have been listed, pick this list to pieces and discard those ideas which do not measure up to the standards outlined earlier. From those items remaining after this culling operation, decide which ideas will be *most productive* for the effort, time and money they require.

Once the exploitation program has been decided upon, and the various portions of it subdivided and given over to the members of the staff responsible for their execution, the remaining obligation of the manager is to see that they are carried out as planned. Double-check with the staff as the days pass by.

Accompanying this article is an alphabetical list of *Exploitation Hints* prepared some time ago by the Interstate Circuit of Texas which should stimulate your thought processes and develop many worthwhile Exploitation ideas, as well as serving as a guide in preparing file folders for the collection of detailed campaign plans.

PROMOTIONS

Many promotion ideas will come to your attention as you analyze your picture possibilities for Exploitation and Advertising, and like these other activities, it will be necessary to analyze them for practicality, beneficial results, cost, etc.

In your Promotion plans, be alert to "promoting" as much as possible and still remain within the bounds of good taste, while seeing that your participants receive a fair share of the benefits.

On this point a word of caution is in order: There have been many stunts with little or no sales value for the participating business firms. Because of the prestige of the theatre and the wonderful "show job" of selling done by the theatre manager, many a businessman has given his co-operation thinking he also would benefit to a reasonable degree, only to find he came out on the short end of the deal. Naturally this left a sour taste in his mouth, and made future tie-ups much more difficult.

If you will approach the merchants you wish to co-operate in your promotional campaign, with the thought in mind of giving them a fair measure of benefit, you will establish a sound basis of good public relations, which will make it much easier to go to them later for similar participation.

Most Promotional plans have as a basis the co-operation of merchants of the community, and in this respect it must constantly be borne in mind that these people have to plan their activities much further in advance than we do in the theatre. Their advertising is planned *weeks* in

advance, and their store windows are sometimes assigned *months* in advance of their actual presentation! Naturally this creates a problem for the manager of a theatre when bookings come up close to playdates.

A further complication is that manufacturers who tie-in with a *national* campaign on a picture may be laggard in getting their products to a *local* merchant. Frequently all they can supply is a set of "samples," which isn't of much use to a merchant who wants the Promotion to help him sell goods. First-run engagements on big pictures, therefore, deserve prompt attention so that all details may be properly co-ordinated and worked out to the satisfaction of *all* concerned.

NEWSPAPER ADVERTISING

Co-operative newspaper advertising poses somewhat the same problems, though usually not so long a time is required for advance preparations of the ads.

In recent times co-operative ads have been run in metropolitan areas by large department stores, with copy having only a slender connection with a motion picture; but this serves at least to show that *stores realize the importance of motion pictures and the local theatres* as a means of bringing people "downtown," where the merchants can have a chance to sell them merchandise.

If we have examined our campaign thoroughly, and are sure there is definite advantage to be derived by the merchant whose co-operation we are seeking, then there is no need for the theatre manager to make an approach as though he were begging. For he is offering a service the merchant can get nowhere else.

What do you offer him in return for the use of his store windows and co-operative newspaper, radio and TV advertising? You can make your lobby and foyer available to him for displays, you can give him credit on your screen for certain forms of participation; occasionally a presentation on your stage could use his merchandise. All of these possibilities should be closely studied by the manager well in advance of his call to request co-operation; he should have a *plan* that will demonstrate his intention to make the campaign one of *mutual* interest.

Don't cheapen the value of your lobby space by letting it go for just anything; preserve it for the better type of promotion with your "class" stores. For lesser tie-ins, screen credits will often prove adequate. Measured in terms of audiences, the money spent co-operatively by a merchant tying-in with a theatre is frequently as good as the same amount spent on some other medium, sometimes far better.

Fashion Shows are the ideal opportunity for the theatre to get in solid with his local

merchants, and at the same time build up surprising strength at the box-office. These should be carefully planned and rehearsed; as local amateur talent usually necessary for such staging needs quite a bit of training. Those locations fortunate enough to have the services of professional models have less of a problem in this respect, but then the overhead is much higher.

Automobile Shows have become available to theatres for tie-ups. Stage weddings, "Early Bird" Matinees, Kiddy matinees and similar activities covering a broad field provide Promotion both of specific attractions and of theatre policy and facilities.

While thinking of Promotional activities, we do not want to overlook the numerous civic clubs, church groups, business organizations and the like, which offer excellent opportunities from time to time to publicize pictures that have specific appeals to some such group. Frequently they will welcome the manager, or one of his visiting celebrities, as speakers at their meetings, at which time an opportunity is wide open to promote the theatre while strengthening its public relations.

As you can see, there is an over-lapping of Publicity, Public Relations and Promotional activities, but each is deserving of emphasis in its own right. Radio and Television also present opportunities for promotional work; for example, some programs are sponsored by local Better Films Committees, Parent-Teachers Associations, etc., which are glad to discuss on their programs pictures which they feel deserving of strong public support. Working closely with these groups, the manager will be in position to take advantage of "breaks" as they come.

FRONTS AND DISPLAYS

Some managers are fortunate enough to have the services of an artist. Usually, however, we realize that in many instances this is not the case; then the manager must "improvise" as he goes along, occasionally hiring a part-time artist, should he need special display material. A good theatre artist is a necessity for certain types of theatre operation, particularly metropolitan houses playing "sensational" product where a flashy theatre front is required to arouse interest among pedestrians.

For an artist, the theatre should have a fairly large, quiet workshop. Much of his work will be with large displays, so his table should accommodate beaverboard of at least 4 x 12 feet.

Aside from his brushes, there isn't much equipment needed by the artist—with one notable exception, a *Cutawl!* This is a versatile electric cutting device which makes it possible to transform plain sheets of beaverboard, lithograph paper and "blow-ups" into attractive frame and easel displays and other promotional "dressing" for

the lobby and front. Supplies include water colors, "flitters" (minute crystals of shining material in various colors), poster pa-

per (colors and patterns), staple and paste. The manager having an "art department" should pass along to the artist ex-

amples of art which come to his attention through the trade press and on the circuit routings.

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AIR CONDITIONING
AMATEUR SHOWS
ANNIVERSARY
ART EXHIBIT
AUTOMOBILE GIVEAWAY
BABY DERBY
BACK-TO-SCHOOL SHOW
BACK-TO-SCOUTING SHOW
BALLYHOOS

Airplane
Band
Baseball
Bicycle
Bride
Buggy
Captive Balloon
Chariot
Comedy
Covered Wagon
Cowboy
Fire Truck
Float
Ghost
Gorilla
Headless Man
Horseman
Cowgirl
Indian
Jackass
Kite
Legionnaire
Monster
Mule
Mystery Show
New Car
Pony
Racing Car
Rickshaw
Rocketship
Sailboat
Sailors
Street Singers
Soldier
Space Suit Man
Stage Coach
Sound Truck
Tank
Walking Book

BARGAIN DAYS
BARN DANCE
BARREL OF LAUGHS
BATTLE OF COWBOYS
BENEFIT SHOWS
BILLBOARDS
BIRTHDAY CLUBS
BLOCK PARTY
BLOTTERS
BOOKMARKS
BOY SCOUTS
BREAKFAST MATINEE
BUMPER STRIPS
CALENDAR ADVERTISING
CANNED GOODS SHOW
CINDERELLA SEARCH
CIRCUS MATINEE
CLEANUP WEEK
CONTESTS

Archery
Baby
Beauty

ALPHABETICAL LIST OF EXPLOITATION IDEAS

(Originally compiled by Interstate Circuit of Texas)

CONTESTS (continued)

Cake Baking
Charm
Child Photo
Classified Ads
Coloring
Doll
Essay
Guessing
Ice Cream
Impersonation
Largest Family
Letter Writing
Limerick
Personality
Pet
Photo
Popularity
Potato Peeling
Radio
Resemblance
School Attendance
Scrambled Words
Song
Square Dance
Strong Man
Tarzan
Television
Window

COOKING SCHOOL

CO-OP ADS
COSTUME PARTY
COSTUMED STAFF
COUNTRY STORE
COURTESY CAMPAIGN
DANCING PARTY
DISTORTION MIRROR
DOORKNOB HANGERS
ENDORSEMENTS
FAMILY NIGHTS
4-H CLUB
FLAGPOLE SITTER
FLOATS
FLYING SAUCERS
FOOTBALL
FROG SWEEPSTAKES
FRONTS
GENE AUTRY DAY
GET ACQUAINTED WEEK
GIRL SCOUTS
GIVEAWAYS

Bicycle
Candy
Coffee
Comic Books
Dishes
Dolls
Flowers
Ice Cream
Jalopy
Merchandise
New Car
Poultry
Puppy
Radio
Records
Skates

GIVEAWAYS (continued)

Toys
Vacation Trips
Watches
GRADUATION
HERALDS
Bookmarks
Candy
Co-op
Counterfeit Money
Die-Cut
Dope Capsules
Laugh Insurance
Lucky Numbers
Novelty
Package Stuffers
Summons
Tabloid
Wallpaper
Wanted

HOBBYHORSE HANDICAP

HOMETOWN MOVIES
HORROR SHOWS
HOT SEAT NIGHT
INQUIRING PHOTOGRAPHER
INVISIBLE GOLDFISH
JALOPY PREVIEW
KID CLUBS
KID SHOWS
LAMP POST CARDS
LOBBY

Animated Displays
Exhibits
MARQUEE DISPLAYS
MENU CARDS
MERCHANT SHOWS
MIDNIGHT SHOWS
MILK BOTTLE COLLARS
NAPKINS IMPRINTED
NEW YEAR'S EVE
OPEN HOUSE NIGHT
Gifts
PARADES
PARKING
PEEP BOX
PHONE SURVEY
POLLS
PORKY PIG PARTY
PREMIERES
PROCLAMATION
QUIZ
RADIO PROMOTION

Contests
Interviews
Quiz
RAFFLES QUEST
RALLY
ROY ROGERS CLUBS
RUBBER STAMP
SAFETY IDEAS
SALVAGE MATINEES
SCREENINGS
SHORTS PROMOTION
SIGNS
SNEAK PREVIEW
SOUND TRUCK
SQUARE DANCE

STAGE ATTRACTIONS

Amateur
Barn Dance
Boxing
Choral Singers
Dance Revue
Hillbilly
Hypnotist
Magic
Minstrel Show
Patriotic Exercises
Quiz
Rally
Style Show
Vaudeville
Wedding

STILL BOARD

STENCILS
STORY TELLING TIME
STREET BROADCAST
STUDY GUIDE
STYLE SHOW
TABLE TENT CARDS
TEEN AGE IDEAS
TELEPHONE IDEAS
TIEUPS

Airline
Army
Auto Dealer
Bank
Books
Bus
Churches
Dairy
Dance Schools
Delivery Trucks
Disc Jockey
Fire Department
Florist
Library
Merchant
Music
National
News Carriers
Newspaper
Parent-Teacher
Parking
Playground
Racetrack
Radio
Records
Recruiting
Safety
School
Service Clubs
Taxi
Travel Agency
Veterans

TRANSPARENT MIRROR
TREASURE CHEST
TREASURE HUNT
TWINS SEARCH
VAUDEVILLE
WINDOW DISPLAYS
WISHING WELL
XYLOPHONES: Person's names
starting with "X"
YOUNGSTERS
YODELERS
ZOOS
ZEBRAS
ZOMBIES

No Screen Is Too Small For Wider Showmanship



says

Charlie Jones

—owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

DURING THE months since 3-D broke on the west coast and threw the picture industry into a super-colossal dither, it has been somewhat of a comfort to the small town showman who could keep his wits about him to be able to sit back and watch the pot boil. Outside of sheep, I believe that show people panic about as quickly over a given situation as any critters in God's creation. Just let a producer hit the market with a certain type of picture and sure as the Lord made green apples, eleven—or at least eight—other producers will decide it is a sure-fire subject and start a cycle that quickly kills the proverbial goose. And just as surely eleven or eight thousand exhibitors will panic themselves into immediate and simultaneous playdates, thus contributing mass assistance to the execution.

It hasn't been too many moons ago that trade papers were full of planned production schedules that looked like the cycle had turned into a trend and everybody would be showing all their programs in 3-D, including unlocked interlocks and the blessed popcorn break. Came the dawn and the casual small town observer could logically deduce that he had received no mandate from his patrons to install costly equipment which he could ill afford—besides the price always comes down. 3-D is not a dead duck, but there's been a lot of feathers floating around lately.

My grandmother had a great-great-great uncle who used to ghost-write for Poor Richard, and I recall her telling me over a cup of warm bread and milk, "Be not the first by whom the new is tried, nor yet the last to lay the old aside." There really has been no great need for panic over small town entrance into the gimmicks and gadgets of projection techniques thus far. Sure, something different is coming, and it's high time! When this industry quits boiling over and simmers down to some steady bubbling, it will be safe for a small town to pick up the kettle. Leastwise that's the way it seems to me—unless of course your theatre is subsidized by your town, or you have an unlimited bank roll, or are allergic to money. Small towns are not experimental laboratories.

Wide-screen seems to be coming in for

a very strong play at the present time. The logic of it, the comparative cost, plus its improvement in presentation, add up to much in its favor. Whether or not a special lens system such as CinemaScope is the proper way to do it is something for the future to decide, especially in small towns.

Which leads us around to showmanship. I believe we "pups" can better spend our time and efforts on showmanship until we know where the projection hassle is going. You can get a pretty pleasant surprise in these little burbs by just employing some of the big city stunts. If you'd ask someone about trying to put over a beauty contest on your stage, or hold a dog parade on your streets, they'd probably tell you it would be a flop. Chances are that is exactly what you should do! Do the thing that they don't think could be done, stir up interest. That is showmanship.

We once had the nerve to believe we could define that very elusive word, *showmanship*. At that time we called it "*Doing something*." Although this is a lousy definition, it's probably as good as any to describe what the word means. Whatever is done above and beyond the usual posting of paper, changing of letters and writing of ads is probably showmanship. It's that thing that causes the *extra* attention from the *potential* patron that causes him to jot it down in his mind that the *picture*, the *theatre* and *you* are something special.

Agreeing that it could be overdone in our small situations by some zealous rival of Barnum's, we believe that for the most part, the more it's applied the better the results. It's not a one-shot affair, or something that will show immediate upturn in a few month's time. An old adage says, "the constant dripping of water will wear away the largest rock."

So it is with showmanship. If every so often you can come up with an idea, a stunt or a gimmick—call it what you will—that will keep your patrons talking and thinking of your theatre, you will be a service to your community for which they will pay you. It's *up to you* to do the spade work, to uncover the ideas.

You are in a small town, you are in this

business for keeps. You have product to work on, so hop to it! We'll have to dig and sweat a while longer yet until that beautiful day when there ain't no taxes and we'll be showing movies on an arched dome to a houseful of patrons reclining on overstuffed davenport. There are a lot of possibilities in the future in this business. But don't overlook those of the present.

Just as an example of smalltown showmanship I'd like to call your attention to one of the best natural showmen I ever saw. The guy is a blacksmith. Neighbor of mine by the name of Pete Klemmer. Pete was a farmer-blacksmith who bought a shop in a neighboring town. Pete was also a rabid show patron. He had the bug. He thought he'd try being a showman.

Although the theatre in Pete's town had been opened and closed five or six times in the past few years, Pete thought he'd like to try running it. He bought the theatre and went to work on his people. Pete would jokingly tell his farmers if they wanted a blacksmith shop in that town they'd have to support the theatre—and Pete had a way of saying it that made them feel that it sounded logical.

Pete started a "Country Store Night." Gets his groceries at cost and tells his patrons what store's groceries they're winning tonight. He started a give-away with the aid of his merchants. He got them to contribute 30c a week toward his give-away. He has only 30 merchants and this only makes nine bucks, so I think Pete puts in the other buck to provide a ten dollar pot each week.

But here is the cute part of this trick. Pete doesn't collect all at once for a period of time ahead. He goes around *each week* and gets 30c from each merchant. This way he visits them all regularly. They swap "business is lousy" talk (for no merchant ever makes a dollar, though they can all afford 30c) and he keeps them thinking about the give-away, the theatre and himself.

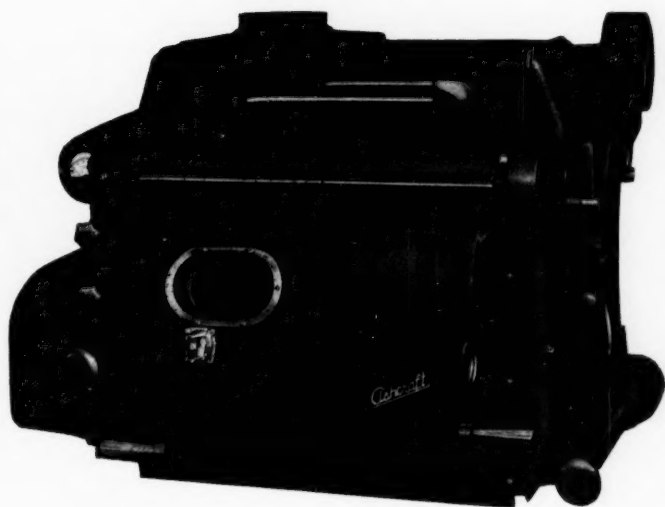
Work? Yep, but Pete likes his work, and it must be paying off, for Pete always smiles and says business is getting better.

Charlie

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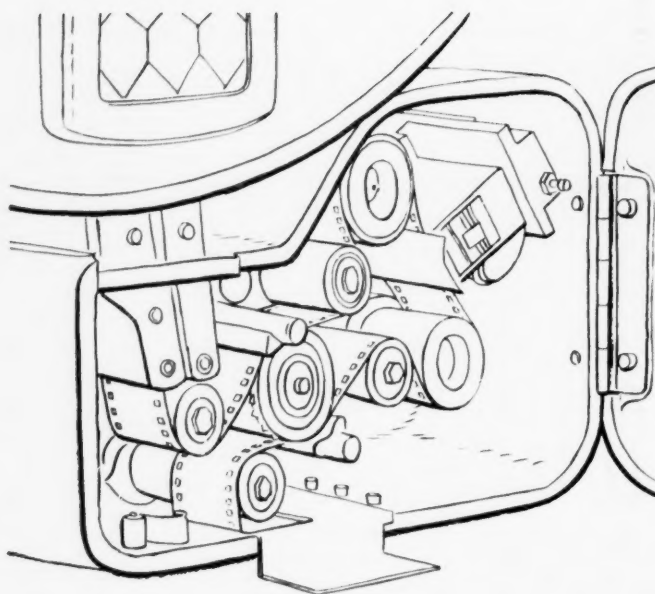
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